Golden Gospel Classics—

# Institutional Radio

SPECIAL: MID-PRICED ALBUM:



"HES STANDING BY"

RI 5010

SAVGOS

RECORDS



#### "REMASTERED FOR IMPROVED SOUND"

# Institutional Radio

It's Mighty NiceTo Be A Witness On My Way To Heaven I Give My AII To Thee Got To Go Through

В

X He's Standing By
 Nothing Can Stop Me From Praising Him
 Something Inside Of Me
 One More Day







# PETER LESTCHENKO

# RUSSIAN SONGS

SZHIZN TZYGANSKAYA

TI I ETA GITARA

PRIZNAISYA MNIE

BESSARABY ANKA

VSE CHTO BILO

CKASZITE POCHEMY

MOYA MARUSITSCHKA

SINIAYA RAPSODIA

LIOTSIA PIESNIA

AY DRUG GITARA

TSHORNYE GLAZA

TATJANA

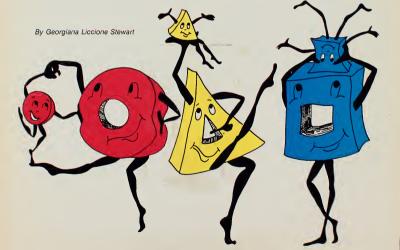
BURAN

TCHTO MNIE GORE





Fun Activities with
Triangles, Circles and Squares **Triangles, Circles and Squares** 



#### **SHAPES IN ACTION**

#### MAKE LEARNING FUN WITH FOAM SHAPES

Geometric foam shapes offer an exciting, safe and fun-filled way to develop cognitive, coordination and motor skills. Action packed activities and games provide a creative flair that excites young and special learners, increasing their desire to become directly involved.

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The tacille stimulation provided by handling the foam shapes is an extremely effective imputs to learning. However, the activities can be equally enjoyable without the shapes or with substitute materials. These brightly colored, non-toxic shapes come in circles, risingles and squares. They are easy to handle and are designed with a pop out center of the same shape. They resist stress and pressure and can be twisted, squeezed or stetched, always returning to their original form. If your passes become activities of the control of the control of the control of the control of the properties of the control of the contr



#### ABOUT THE AUTHOR

GEORGIANA LICCIONE STEWART has an unusual and extremely qualified background for her unique and successful educational concepts. She received a B.S. in Psychology, an M.A. in Special Education from Columbia University and an M.A.T in Elementary Education from Mantatraville College. She currently works both in dance education and special education.

#### CONTENTS

#### SIDE A -

Vocal and Instrumental

- 1. Shapes In Action
- 2. Squeeze A Shape
- 3. Pick Up Shapes
- 4. In The Basket
- 5. Pass The Circle
- 6. Over And Under

#### 7. Shape Up Parade

#### SIDE B — Instrumental Only

# Created by Georgina Lecione Stewart Lyrife by Carrier Mahar Masic by Carrier Mahar Masic by Denna Buck Masicana Danna Buck Allen Harman, Danna Manaul Arthorit by Anne Kaye, Clayino Davis Cover Dissign and Manaul Arthorit by Leona Asia

Recorded at ...... Master Sound Productions, Inc., Franklin Square, NY

Engineerad by ...... David Brody, Ben Rizzi

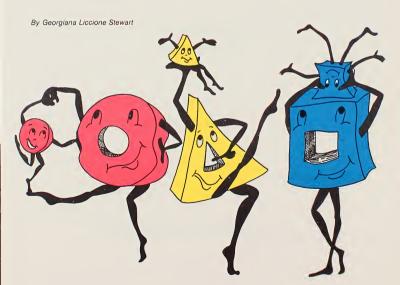
Printed al ...... Michael Graphics, Inc.

Production Coordinators ...... James Kimble, Robert Wass, Amy Laufer

CREDITS

#### KIMBO EDUCATIONAL PO BOX 477 LONG BRANCH, NJ 07740

# Fun Activities with Triangles, Circles and Squares





PO Box 477 Long Branch, N J 07740

# LES STRAND at the BALDWIN ORGAN

fanlasy

I HEAR MUSIC

A FOGGY DAY

MY FUNNY VALENTINE

ISN'T IT ROMANTIC?

I COVER THE WATERFRONT

HOW LONG HAS THIS BEEN GOING ON?

FINE AND DANDY

BIDIN' MY TIME

YESTERDAYS

DANCING ON THE DESILING

WILLOW WEEP FOR ME

FASCINATIN' RHYTHM

#### LES STRAND at the BALDWIN ORGAN

The organ used for this recording is a BALDWIN, the first instance of this instrument being used for jazz recordings. The BALDWIN has distinct advantages for the hi-fi enthusiast as it has a range up to 35,000 cycles per second for the highest harmonic while the

Hammond has a ceiling of 8,500 CPS. (In addition, the BALDWIN has a richer set of harmonics—natural harmonics rather than the tempered ones of the Hammond. The difference between the two instruments is readily discernable on high-fidelity playback equipment.

FOR THE PAST FEW YEARS jazz musicians visiting Chicago have been singing the praise of a remarkable organist whose approach to the problem of playing jazz on the organ is unusual and extremely effective.

His name is Les Strand and Fantasy is proud to present these first recordings of the work of this 31 year old native of the middle west.

Strand, who is now a confirmed Chicagoan, is the son of an organist, George Frederick Strandt, and during his youth, lived in a variety of locales in Wisconsin, Ohio, Indiana and Illinois and his futher travelled from place to place. He began his professional career in Indianapolis when he was sweeneen after studying both the piano and organ. He attended both Baldwin-Wallace and Augustanta College in Ohio and Illinois and after a hitch in the samy began playing full-time in towns around the midwest. He is married to Pat Harris, formerly of the Chicago staff of Down Beat.

For several years he was featured at a nightclub called Melcher's in Joliet, Illinois, where he developed much of the jazz style that has impressed other musicians.

In 1951 he went to work in Chicago at the Streamliner, a bar and dining room just across the street from the Northwestern Railway station. The club had decided to expand its entertainment policy and hired four relatively unknown musicians—singer Lucy Reed (also a Fantasy recording artist and a long time booster of Les Strand), Lurlean Hunter, another singer who has achieved considerable renown in recent years, pianist Ernie Harper and Strand.

At the Streamliner, Strand encountered some of the top musicians of jazz and had a chance to display his technique to their ears. Marian McPartland, Duke Ellington, Billy Strayborn, George Shearing, Buddy DeFanno and Charlie Ventura are a few of the well known jazz personalities who became converts to the Strand cause after an introduction to his music at the Streamliner.

Just as it looked like he was set for the big break, Strand became sill—an illness that kept him from working for most of the next four years. This Fantasy tecording will be an introduction for those who did not have the opportunity to hear him in those years and a justification of the praise of the many who did.

One of the most interesting things about Strand is that he is the only jazz musician who began as an organist and that is one of the reasons why his approach to the instrument and his conception of it is different than that of the numerous other musicians who have taken up the organ in recent years.

H. Dink

The sides on this album were recorded in Chicago in June, 1956. Accompanying Les Strand was Max Mariash. a Chicagoan, who is the regular drummer with the Art V an Damme Quintet.

SIDE ONE				
1 HEAR MUSIC (Lane)				
A FOGGY DAY (Gershwin)				
MY FUNNY VALENTINE (Rodgers) .				. 4:37
ISN'T IT ROMANTIC? (Rodgers)				. 3:32
1 COVER THE WATERFRONT (Green)				. 4:28
HOW LONG HAS THIS BEEN GOING O	N (	Gers	hwi	in) 4:53
	_		_	

SIDE TWO		
FINE AND DANDY (Swift)		. 2:00
WILLOW WEEP FOR ME (Ronnell) .		. 5:00
BIDIN' MY TIME (Gershwin)		
YESTERDAYS (Kern)		. 4:40
DANCING ON THE CEILING (Rodgers)		. 5:37
FASCINATIN' RHYTHM (Gershwin) .		. 2:58







# UPTOWN LOWDOWN JAZZ BAND

PERSONNEL

Bert Barr — cornet — leader Ken Wiley — trombone George Goldsberry—clarinet Gary Provensha—tuba, string bass Bob Dunn—piano Gene Silberberg — banjo, guitar Stephen Joseph — drums Susan Valliant Speer — vocals

#### THE TUNES

#### SIDE A

- I. Snake Rag
- 2. Sweet Substitute
- 3. Georgia Swing
- 4. Tom Cat Blues 5. Kansas City Stomps
- Nansas City Stomps
   Mant A Big Butter and Egg Man

#### SIDE B

- I. Mabel's Dream
- 2. Lonesomest Gal in Town
- 3. Fickle Fay Creep
- 4. Jelly Roll Blues
- 5. A Good Man is Hard to Find
- 6. Frog-i-more Rag

#### THE BAND

The Uprown Lowdown Jazz Band of Seartle, Wathington is dedicated to the music of Lu Watters, Turk Murphy and The New Black Engles. The band swings. The heavy best reministent of the New Orleans street hands is added to a tastful blending of tones to create what one fan described as "musical Gerirol." Any crowd the Uprown Lowdown plays for gest ist" money's worth.

The band had over two hundred tunes in its repertoire in 1975, including virtually all of Jelly Roll Morton's selections suitable for ensemble playing.

It has always been intrigaing to try to find out how avocational musicians get together and blend so quickly into a smooth working unit. The face is, simply, they don't. The present Uprown Lowdown contains three original members including Bert Barr, the leader, who wouldn't be expected to replace himself. The group has worked hard and enjoys what it does.

#### THE PLAYERS

Bert Bur — Isader — comer — began playing seriously as the age of six week. Reallings that this mustal precody would create peer group conflict, Berr pur sery bits been until high sectod when he made his first record for Merry Makers with the Chicago Rumblers. His next withhings engagement was in Vir. Nam where he was corner principal with the Hor Rut Eureks Jaze & Chowder Society and includentily served with an Army band. The Emerald City Juzz Band was started by Bert and friends while he wended has way through the University of Ore-

gon. The Emerald City survives and plays in the Eugene, Oregon area as a memorial. The Uptown Lowdown was formed in 1973.

Brespone knows that plane players need good hands. So do brain surgeone Bert's appreach to pions cereating was to visit the Harboriew Hospital energency room where two doctors were on dury. One played bagglies and the other thated women. It was reported that the night neutoauguen usual play. But left a need for 16th Dann and the copies and play. But left a need for 16th Dann and the region that the played that the played that the night neutosurgeon usual play. But left a need for 5th Dann and the value with the Bit's Choose Six. He then overed Southests Asia With the Army Medical Copp. Bet and 18th missed each other in Vie: Num due to separate facilities for musicians. Clarine is played by George Geldsherry who has put the

Claimet is played by George Goldsberry who has put the full weight of his forey-five years of playing experience into the bank. George strend with a severa piece family tritical engineering degree. George agreed to help Boring solve its problems. You should feel safer just knowing that a designer of our planes and misselle is stirtly hundred over his drawing board working on the clariner solo in Frey-innor Reg.

Steve Joseph plays drums. He's played drums in California, Newada, New York, New Jersey, Oregon, Pennsylvania, Maryland, the Philippines, Hong Kong, France and Canada. Now if he was any good you'd think that he'd settle down. One redeeming quality — the band reheasses at his house.

Toba: "A large low pitched beats wind instrument with a concial bore and a cap-shaped moughtee." The quiet adequately describes Gary Protocolsts who migrated in the instrument in college, Our tubbits is a graduate tubbits. Braus, La Sierre College, Rivertide, California, Gary plays condy with the Casacké Symphony and the Uprown Low-down. He may be heard across Discovery Bay, a distance of some elevers miles, from his home near Port Townsend. Gary also files to gigs in his own plane, is kind to animals and wears he can play beas vide.

Dr. Eugene Silberberg, Ph.D., professor of economics as the University of Washington, graduate of Purule University, C.C.N.Y., Supvessor, High School and P.S. 106, Vou've got the picture, righth Offorte nugley piano, father a New York businessonan. So this dode falls for juzz graduate school and learns to pily busip immediately, soon as he arrives in Searche, he starts playing with groups. Gene is one of the originals, You can say that again

Trombone player Ken Wiley of Tacoma, Washingson also had a long exposure to traditional juzz before joining the Uptown Lowdown. A music graduate with advanced degrees in journalism and education should be able to write these notes which makes me mad as helf. Last, due to no real reason, is Susan Valliant Speer, chanteuse. Sue brings a special quality to the numbers she singt. People like Sue — Sue likes people, That's just what enternainment is all about. Hear her. The Uptown Lowdown Jazz Band is just super, I love

them. The sound is so satisfying. The leader is the best player. He always keeps his silver corner polished and counts off the beat. It makes me proud.

Mrs. Bert A. Batr, Jr.

Mrs. Bert A. Barr, Jr. Bert's mother

#### THE RECORD

There recording methods were considered. Live ruping was ruled our as the bard from zer an unrule of wors the bard on a pitch like dacks to water. Living more tipes always to pitch like dacks to water. Living more tipes always to pitch like dacks to water. Living more tipes always the method of the control of the control of the control of the control of the proper session were imministantly. The solition was arranged in our Uproom to the control of the

Jelly Roll Morton compositions always rank first with the band. On this recording Sweet Substitute, Georgia Swing, Tom Cat Blues, Kantas Gity Stomps, Fickle Fay Creep, Jelly Roll Blues and Frogs-i-more Rag are from the mind of the genius of jazz, Jelly Roll Morton.

Several numbers on this record are associated with Joe "King" Oliver. Snake Rag was written by Oliver and Alphonse Picon. Mabels' Pream, written by Ike Smith was played and recorded by the Oliver band.

Louis Armstrong and Percy Venable wrose I Want a Big Butter and Egg Man. One hundred live titles with "I want," "I wanna," "want," or "wanted" are listed in discographies. This says something for the human condition. Continuous Gal in Town and A Good Man is Hand to Find are "saloon songs," that's fine with the band. A saloon is their natural habitat.

The band wanted to put at least eight more numbers on this recording. Stay tuned.

#### ACKNOWLEDGMENTS

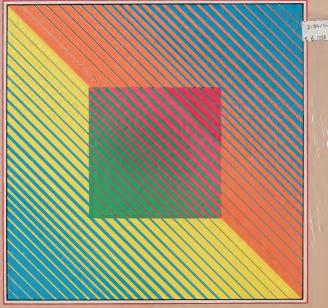
photography and original artwork — Jim Rimmer recording — Buzz Richmond; Kaye Smith Productions mastering and production — Whitney Recording Studio musical artaneements — Bert Barr

Volume One Stereo UL-101



Bloody Mary Sings The Blues





# **JUANITA HALL**

# Bloody Mary Sings The Blues JUANITA HALL



HOLD THAT TRAIN 3:06

GOOD OLD WAGON 3:34

NOBODY WANTS YOU 3:42

I DON'T WANT IT SECOND HAND 2:46

A GOOD MAN IS HARD TO FIND 3:52

SIDE B GIMME A PIG FOOT 3:26 AFTER YOU'RE GONE 2:40

BABY WONT YOU PLEASE COME HOME 2:21

SECOND FIDDLE 2:29

DOWNHEARTED BLUES 3:38

EXECUTIVE PRODUCER: GENE FRIEDMAN

94 9 1978 GENE FRIEDMAN

STERIECO

HARPER VALLEY P.T.A.

LIGHT WIRE

ROAO OF LOVE

WEEKEND LOVE

YOU'VE BEEN A LONG TIME COMING

LOOK WHAT I GOT

TRE
DYNAMOS
GLARENGE
GARTER

TOO WEAK TO FIGHT
STEAL AWAY
LET ME COMFORT YOU
THINK ABOUT IT
THAT OLO TIME FEELING
I'O RATHER GO B<u>lino</u>

SD 8199

Side 1

(By E Jordon & B Foster; Arc-Femz, BML Time 3:05)

(By Don Covey, East/Memphis-Time-Redwal, 6MI, Time- 2-41)

(By Clerence Certer, Fame, BMI Time, 2 52)

By Barry Mann & Cynthia Wail, Screen Gems-Columbia, BMI

(By Morrisoq, Menzerek, Kneger & Denamore; Nipper, BMI, Time: 250)

By Clarence Certer, Rick Hell & Mercus Canlet; Feme, CMI, Almost every brand of contemporary populer music has at least one common ascept. They all in some way relate to the blues. Rock, much of what now is being celled "underground" end, of course, R&O have drawn from the vast resources of the earliest exponents of the blues.

Thus, the state and direction of today's music scene offers several possubstitutes to merformers, two of which are most interesting. An artist conblues eround the edges of his delivery (subliminel blues?), or he can rear back and sing or play the pure blues. Clarence Certer sings and

Because of the unprecedented resurgence of the blues in the last several years, Clorence Corter has become a member of a very select group of entertainers. Clarence is now one of triet minute number of artists possessing immense talents who are recognized and appreciated during their own lifetimes. And Clarence Carter is appreciated. He had hit singles in Tell Gaddy, Looking For A Fox and Funky Fever, and they were

(By Jinny Hughes; Fone, BMI Time 2 37) (By O. B. McClimon, Fame, 6MI Time 2:15)

By Charles Chairners & Donne Rhades, Robrette, BMI, Time, 2 573

(By Carter, Jackson, Hall & Keyes: Fame, BMI Time 2 15)

(By Tom T, Hall, Newkeys BMI Time: 3:33) (By Moore, Jackson, Leakes & Chambers; Feme RMI Ture: 2.30)

acceptance... and thet's the blues

The personnel is: Roger Hawkins, drums; Barry Beckett, piano; Marvell Thomas, organ; James Johnson, Albert Lowe &

Duane Aliman, guitar; Gene Miller, trumpet; Aaron Varnell & Joe Arnold, tenor sax; James Mitchell & Floyd Newman, baritone sex

Vocel beckgrounds are by Alvin Willford, James Price and Cabwhiss Grandberry Arrangements are by Rick Hall & Staff

String arrangements are by William Fischer

Recording engineer: Rick Hall Cover & back liner photos: David Petterson Album design: Holg Adishian PRODUCED BY RICK HALL

Recorded at Fame Studios, Muscle Shoals, Alabama

STEREO SD 8199

This is a stereo recording. For best results observe the R.I.A.A. high frequency roll-off

© 1909 Atlantic Recording Corporation ATLANTIC RECORDING CORPORATION

1841 Broadway, New York, New York 10023

Ity to see not only what e song has meant, but what it could mean You've Geen A Long Time Comin' is also a sone that Clarence does strange and wonderful things to. Again the big rich baritone voice, Again the menty arrangements. Again a standout track. Herper Valley

P.T.A., the song that began in the country field and went on to be a It's all pert of what everyone is calling "soul" today. Ed Rather Go Rlind is done with a waiting, crying, home-and-strings background that builds to an emotional crescendo et the end.

dut listen to the album because it's a study in what Clarence Carter is album, "This is Clarence Carter", and most of you have heard his recording of Silp Away, but all of you who are interested in the blues and

TED WILLIAMS



Ists. Clorence is one of the clite few who were able to areb the Gold

Record. His version of Slip Away sold over one million copies. That's

Too Weak To Fight is Clarence's follow-up to Stip Awey, and like Stip.

Awey, It too hes sold over a million copies. Here he as witty and biting

as he goes for himself. But then wit end humor have always been an integral part of the blues-tha ability to lough at oneself and at one's

own trouble. The Road Of Love finds Clerence backed with a big band

sound that is the perfect complement to his rich bantone voice. The

song, in a way, shows Clarence's deep-seated knowledge of what the

Of special note is his version of Light My Fire. Clarence decided that

blues is all about. He sings it like it is, because he knows how it is,

the recording sessions it was probably one of those spontaneous mass

terpieces that come and go quite quickly. The song, the artist and the arrangement all jelled to a thing of beauty. Clarence has that rare obil-

# OSCAR PETERSON & NELSON RIDDLE

THE ORCHESTR

side one
1. MY FOOLISH HEART

ASCAP 4:54
2. JUDY ASCAP 3:34
3. ROUND MIDNIGHT

ASCAP 4:02 4. SOMEDAY MY PRINCE WILL

COME ASCAP 2:48
5. COME SUNDAY ASCAP 3:18

side two

1. NIGHTINGALE-BMI 4:07 2. MY SHIP ASCAP 5:35

3. A SLEEPING BEE ASCAP 3:40
4. PORTRAIT OF JENNY

ASCAP 4:21

5. GOODBYE ASCAP 4:02



Cover photograph by James Silke Recorded November, 1963, Radio Recorders Studio, Los Angeles, Calif. Recording Engineer: Rafael Valentin Director of Engineering: Val Valentin



This recent has been engitered and manufactured in accordance with standards developed by the Record leadury Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and identifier. I believe that although every performing artst retain an immate respect and appreciation for public acclaim, he subconsciously and dedicatedly reveres any accoledes that he receives from other actists ra his particular field. I hold this altimuin great respect, not only for the above mentioned reasons, but also because it represents to me a very definitive challenge in a most musical scrip.

The manner in which Nelson Riddle, rather than accompanying the Trio, joined us in effect, and if anything made the orchestra a part of us, to me is a phenomenon. I regard this particular type of writing as a huge challenge that to my hearing in the past has very seldom been met, and at even fewer times surmounted. To merely supply a harmonic cushion is not enough. The arranger must in the first instance know the soloist so well that he is able to get inside of the musical shapes and patterns that the soloist develops, and help, not only to define them. but also to add to their colour balance. As witness to this I recommend specifically the track of "Some Day My Prince

ically the track of "Some Day My Frince Will Come." The control of the mooing background and the sensitive way in which it rices and falls with the contour of my lines, to me is the best example of the great understanding that Nelson has of what I attempt to do from a solo standpoint. I consider it a great privilege to have been afforded the opportunity to re-

cord with ealent such a Neslow Riddle.

I would also like to thank In Duris for
his cooperation in making this date posihis cooperation in making this date posiand I to achieve the results contained
hereus. My thanks also to the studio cupner, Roder I blotten and the recording
capacer, Irry Hochman for a breathful
which this album could not be possible.
I know that I will alway consider this
particular Dr as an inportant lendmark
that the litterers agree with me in my
peteling about this album.

Osear Peterson.

Working with Oscar on this album has been one of the rare musical treats of my career. His imperceable taste and his sharply honed musicianship insured the old phrase of "never a dull moment" musically.

What contemplating the prospect of a pinn adhum I tried to lay my hands on an orchestral combination that would be researching instrumentally and still proceeding instrumentally and still proplano. From this aim cooleed a group lamo, From this aim cooleed a group compising 10 cells; 3 hours, 5 futes, a hurp, and extra percussion, plus, natuvilly, Ray Broom, Ed Thigper and Occar thinself. The wealth is a roal through musical experience for your trialy,

Nelson Riddle.

Nelson is the greatest arranger in the world. —Frank Sinatra

Oscar is the best jazz pianist in the world, —Down Beat Readers Poll: First Place eleven times

The auguries for a superlative recording were all good—on paper. Concer Peterson and Nelson Riddle are musicians of broad scope and rare sensibility. Both have brought to their work the creative the clear loss of good tate and style. And both are sufficiently gifted to support and elaborate the most complex musical thought—and to let well enough alone when the logic of a passage so

Oscar Peterson Just ranged freely and lorcefully between the poles of rhythmic energy and fragile lyricism that provide jazz, and all music for that matter, its sesthetic axis. He can roar: his big hands can generate a thunder of impulse that shatters an audience. He can speak in the compass of intimacy with the innate tact of a good poet. He has a lucid imagination that embellishes the slender thread of a song with delicate vigor. And he can summon the most severe of keyboard disciplines, that required to expose with the necessary equilibrium of intellect and passion the compelling lines of a Bach tocatta. Fire and felicity - he has them both, and both are here present in just proportion.

Nelson Riddle's world is that of concerted sonorities - the world of instrumental voices with all their distinctive timbres blended into an ensemble that must be at once transparent and homogenous. His is also the world of variations on a theme, or Iresh approaches to familiar tunes. In the opinion of Frank Sinatra, a nearly peerless guide in such matters, Riddle is the best musician now practic ing the misunderstood and often backneved art of arranging-orchestration. Robin Douglas Home has written an intelligent and sympathetic profile of Sinatra in which the singer-actor-compere declares: "Nelson is the greatest arranger in the world. A very clever musician, and I have the highest respect for him.... Nothing ever ruffles him. There's a great depth somehow to the music he creates.

Creates... that's the key word, for Riddle is one of the few genuine innovators in modern on chestration. His freshmess and originality shine abundantly in the present program. His settings for Peterson's superb solos are based, as he notes elsewhere in these paogram comments, on a basic orchestra of cellos, horns, flutes, and harp. The choral voicings of the deep throated cellos, the cloudy sonority of the French torns, and the bright transparency of the unison flutes provide a handsome transwork for the pains and project with great precision Riddle's concept for the specific treatment of each sons.

Triumpet, trombone, and axxopione, as well as violin, voicings supplement the base wind and low string colors when they are required to evoke just the right sensious slur, the right tension, or the right way secret. And throughout, Riddle has exposed the Trio-Ocear, Ray Brown ing about. This Unique (drum)—plays they have been supplemented by the result of the resu

There is not space enough here to remark the many treats in the scores nor to dwell upon Peterson's sensitive and romantic (but muscular) probings into the thoughtfully selected range of melodies. However, one should take note of the way in which Judy makes clear the marvelous aptness of the Peterson-Riddle joint venture. The droll strolling-pastthe-corner introduction shows Riddle the arranger in a perfect exercise of imaginative treatment of an old tune. And the way Peterson adds his own whole-hearted and witty sketch of our old mid-Thirties girl friend amplifies the approach of the arrangement with equal perfection.

But, it is the creative partnership of two great artists on Someday My Prince Will Come that provides the highest moment in the program. It is a dazzling coup for both the ensemble and the soloist. The introduction lays down a wittily retracted, lightly swinging beat. Ray Brown's b'dum-voom-voom bass, the muted trumpets, and Ed Thigpen's batterie come on in a way that reveals Riddle's private mint-mark as an additive colorist and an inspired orchestrator of rhythmic figurations. Peterson takes over at the chorus and states the onceupon-a-time theme with only percussion accompaniment. (Thigpen does not have four hands; it only sounds that way.) As Oscar plays the inclody all the old ickiness of the tune goes out the window-the prince is quite a cat. Chorus by chorus, Riddle's mastery of coloristic devices, his subtle control of mounting (but never overweighted) tension, and his intense focus on impulse bring to the piece entirely unexpected warmth and excitement. And over all, Peterson's solo lines enhance the surprising onrush. (In the era of 78-rpm shellars, this would have stoned every fraternity house in the country and taken over the turntable for six million consecutive playings.) A diminuendo in the high strings rounds out this superb melding of concept, feeling, and James T. Maker taste.

Produced by Jim Davis

#### MUSIC FROM 2 UNIVERSAL-INTERNATIONAL PICTURES





THE FOUR ACES

ALEX NORTH'S RHAPSODY FOR

## "FOUR GIRLS IN TOWN"

CONDUCTED BY JOSEPH GERSHENSON
SOLDISTS ANDRÉ PREVIN, PIANO RAY LINN, TRUMPET



#### "FOUR GIRLS IN TOWN"

CINEMASCOPE

TECHNICOLOR

GEORGE NADER JULIE ADAMS MARIANNE COOK ELSA MARTINELLI GIA SCALA .....SYDNEY CHAPLIN 'GRANT WILLIAMS JOHN GAVIN

Previously released as Decca DL 8424



# Written on the FOUR GIRLS IN TOWN



Freed) Total time: 21:50

Temptotion (Nocio Herb Brown-Arthur

RHAPSODY FOR FOUR GIRLS IN TOWN

Composed by Alex North . Orchestration by Henry Mancini

ANDRE PREVIN-Piono + RAY LINN-Trumpet Total time: 20:06



THE UNIVERSAL-INTERNATIONAL ORCHESTRA Conducted by JOSEPH GERSHENSON

About "Written On The Wind". . .

A sordid but searching story, "Written On The Wind" is a closely knit tale of human relationships. It centers about two men and two girls and their mixedup lives. Kyle Hadley (Robert Stack) is an oil tycoon's wayward son who comes to New York with his closest friend, Mitch Wayne (Rock Hudson). There, Kyle meets Lucy Moore (Lauren Bacall), a secretary in the metropolitan office of one of the vast Hadley Enterprises, dazzles her with a spendthrift spree, and sweeps her into marriage.

For a while everything is auspicious. Happy with Lucy and helped by her, Kyle ceases to be irresponsible; he stops drinking and looks forward eagerly to fatherhood. However, the marriage is something of a shock to Mitch Wayne, who had fallen in love with Lucy, and for Marylee Hadley (Dorothy Malone), Kyle's sister, who is sure that Kyle will never lead an orderly domestic life, Marylec, moreover, is infatuated with Mitch and tells him that she is going to have him with or without marriage. Distressed and self-divided. Mitch wants to leave, but is persuaded to stay with Kyle and stand by him.

The marriage goes to pieces when the family doctor tells Kyle it is unlikely that he will ever be a father. Kyle drinks recklessly again, Meanwhile Marylec, frustrated in her passion for Mitch, gives herself to any available man. When she is picked up by policemen, her father, faced with the fact that his daughter is a wanton, dies of a broken heart,

Kyle's drinking grows steadily worse. Mitch urges Lucy to leave her husband, but she tells Mitch that, contrary to the doctor's diagnosis, she is going to have a baby. She hopes that this news will cause Kyle not only to rejoice but to reform -instead of which Kyle believes Mitch to be the father of the coming child, beats his wife, and threatens to kill Mitch, Lucy has a miscarriage and Mitch turns against Kyle. Unable to get a gun in town, Kyle finds one in the library. Running into the

room, Marylee sees Kyle holding the gun on Mitch and struggles with him. The gun goes off, and Kyle dies. There is an inquest and, for a while, it seems that Marylee is going to get even with Mitch for having spurned her. At the last moment, however, she tells the truth, and Mitch and Lucy leave the tragic scene for a more promising future.

The music is unquestionably an outstanding feature of the film. Supervised

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by Joseph Gershenson, it communicates the varied moods of the characters and the action. The title song, "Written On The Wind" composed by Victor Young to words by Sammy Cahn, is sung by the distinguished quartet, "The Four Aces."

About "Four Girls In Town". . .

In contrast to the tragic overtones of "Written On The Wind," "Four Girls In Town" is a glamorous "behind-the-scenes" Hollywood story. A famous motion picture star, Rita Holloway (Helene Stanton), goes temperamental and since the studio will not meet her terms, walks out on the big epic, "The Story of Esther." A huge promotion gets under way to find a heroine to take her place. Hundreds of candidates enter the contest, and four are chosen'as the most likely finalists. They are: a small town girl from Minnesota, Kathy Conway (Julie Adams); an Italian model, Maria Antonelli (Elsa Martinelli); a French professor's wife, Vicki Dauray (Gia Scala); and a gifted young Austrian actress, Ina Schiller (Marianne Cook).

The man put in charge of the tests is Mike Snowden (George Nader), a talented but "undiscovered" young director, who becomes involved in the careers of all four girls. He falls in love with Kathy, while his friend, Johnny Pryor (Sydney Chaplin), an aspiring composer, is drawn to Ina. Maria attracts Spencer Farrington, Jr. (Grant William), and she plans to use him to further her ambitions

Things get fairly complicated when two of the girls are let go and Mike is promoted to the job of directing the mammoth production. After several adventures and misadventures, all turns out well in an unexpected denouement. Rita Holloway withdraws her ultimatum, makes peace with the studio, and resumes work on the epic. Although the girls have failed to get the coveted part, each of them gets her man-and her heart's desire.

The music for "Four Girls In Town" is unusually distinguished. It was composed by Alex North, a serious musician who has also written works with wide popular appeal, such as the best-selling "Unchained Melody." For this picture, North was commissioned to furnish a complete and extensive score. He wrote a rhapsody for piano, trumpet and orchestra-and the themes from the composition are used to highlight episodes in the film. This record, however, is not taken from the episodic sound-track but is a complete recording of the work as a unit, an integrated composition in itself. The piece is conducted by Joseph Gershenson and the soloists are André Previn at the pinno, and Ray Linn on trumpet

Lithe Director Mike Molan Manufactured at KM Records, Burbank, Cold Made in U.S.A. This taxue presented for referrer by Tom Nall, Dab Taylor and Chris Kuchler MCA Tupe Engineer Larry Boden Mustered by Dali Trobe at KM Becords, Barbank, Calif

\* Few best results, STEREO playback is recommended

## **ALISON FARRELL**

#### FINE LINES



#### SIDE ONE

#### Toking You On

Alison Forrell

Guiter, Alison Ferrell Bass, Don Wallece Percussion, Jahmes Tony Finleyson

#### Doomsdoy Blues Alisen Farrell

Aligna Formell
Life spins a material passes of a life spins of the control of the

#### Acoustic Guitar and Vocals, Alisen Farrell Electric Guiter, Tony Lombardozzi Bass, Don Wallace Drums, Bob D'Angelo Percussion, Jahmes Tony Finlayzon

#### See No Evil Alison Farrell

and you re glum with feeling must.
Tired of biding your time and billing your tangue.

Lead and Rhythm Guitors, Alison Farrell Bass, Don Wallace Drums, Bob D'Angelo Step Over the Line

Alison Forrell

#### Guitar, Alisan Farrell Violin, Kate O'Brien Bass, Don Wallace Percussion, Johnnes Tony Finlayson

Thunder, Lightning and the Roin Ginny Bales

Acoustic Guiter, Alison Farrell Blectric Gurtar, Xiny Lomberdozzi Bass, Den Wallote Drums, Bob D'Angelo Hermony Vocal and Arrangement, Kata Reynolds

#### All You've Left Me Alison Forrell

#### SIDE TWO

Stop Being So Nice Alison Farrell

Thanks to the following generous

lecebson Geny Andreadis, Noncy

Pickup your road drag rewind you him illigg fetch all your feeble designs Sings all those ragging plans that big begged Lay lens down in one long line Now step over the line.

#### Guitar, Alison Farrell Dobro, Stacy Phillips

World Without End

Mison Forrell

Box 1285, New Hoven, CT 06505

Six String Guiter, Alison Ferreil Twelve String Guiter, Nancy Tucker Bess, Den Wellece Percussion, Johnes Teny Finlaysen Hermonies, Ginny Bales, Kote Reynolds

Since We Storted Alison Farrell

Guitar, Alison Farrell

Recorded and mixed on Presence Studios in East Haven: CT.

Guiter and Vocal, Alison Farrell

Cradle My Soul Alleon Farrelt

Violin, Kate O'Brien Harmony Vocals and Arrangem Kote Reynolds and Ginny Bales

Welcome Me Alixon Forrell

Gustar and Vecals, Alison Forrell Lead Guitar, Cliff Furneld

Bass, Don Wallace Percussion, Jahmes Tony Finlayson

All songs by Alison Forrell c r 1987 BM1

SOMETHING W SOMETHING NEW



KS-2112

CA R L

ZELLER

# something old...something new

# with Carl Zeller Jr.

#### side 1

- Oh Morishko Peglo 2:40 (Yankovic)
   Smile Sweetheart Smile 2:47 (Yankovic)
- 3. Billows Polka 2:16 (Yonkovic)
- 4 You Are My One True Love 2:18 (Yonkovic)
- 5. Blue Eyes Crying In The Roin 3:35 (Yonkovic)
  6. Trollie's Polko 2:56 (Yonkovic)
  - 1. Rocking Chair 2:20
  - 2. Kotie Hop 2:02

side 2 3. Over Three Hills 2:43

- 4. Dig-o-Boo (Fot Boy) 2:19
- 5. Heel and Toe 2:06
- 6. King Fish 3:11



SOMEHOW I FEEL THAT AN ALBUM IS CONCEIVED DURING THE RECORDING SESSION FOR ITS IMMEDIATE PREDECESSOR. EVEN AS THE ARTISTS COMMIT THEIR BEST EFFORTS TO TAPE, THEY ARE PLANNING AND DREAMING WHAT THEY WILL DO "NEXT TIME," IF THERE IS A NEXT TIME, FOR CARL TELLER, THERE HAVE BEEN MANY NEXT TIMES, EACH BETTER THAN THE LAST. THE MANY OF THE TUNES THAT HAVE STOOD THE TEST OF TIME ON MANY BANDSTANDS. IN ADDITION, THIS ALBUM PRESENTS THE LATEST DEVELOP.

IOHNNY GOOLSBY, KBRN, BRIGHTON, COLORADO

HIS OWN SPECIAL ADAPTATIONS OF POLKAS MADE POPULAR BY FRANKIE YANKO-VIC. THIS EXPLAINS THE TITLE, "SOMETHING OLD, SOMETHING NEW".

JION, LARRY WILHELM ON DUICIMER, TOM BLACKIEDGE ON BASS, AND OF COURSE THE FIRE
LEAD ACCORDION WORK OF CARL ZELLER JR. FOR RECORDING PURPOSES, CARL HAS INCLUDED

MENT IN THE CARL ZELLER SOUND, THE FULL USE OF TWIN ACCORDIONS ON

ING THE BAND, INTRODUCING THE TUNES FROM THE BANDSTAND.

LIKE MOST RECORDING SESSIONS, THIS ONE WAS ONE "TARE" AFTER ANOTHER, DEBATE AND DISCUSS, TRY IT

AGAIN, PLAY IT BACK, DO IT OVER, UNTIL THE RESULTS WERE AS YOU HEAR THEM, A VERY USTENABLE AND DANCEABLE

COLLECTION OF POLKAS AND WAITZES, PLAYED IN THE "SOMETHING OID, SOMETHING OID, SOMETHING THE OFT.

THE DRUM TALENTS OF ED WYPYHOSKI, BILL DOUBLES ON TROMBONE AND VOCALS, AS WELL AS "FRONT-



# Small Town Tales

SERIES II

- · COFFEE FOR THE BURGLAR
- UNDER THE HILL A LAKE
- THE ART OF GETTING LOST AND 33 OTHERS

RECALLED
WITH AN UNUSUAL SLANT

by Charlie Gutler

#### BY POPULAR DEMAND-SERIES II

"Send us more." From a station in Ohio.

"Keep them coming." From stations in North Carolina.
"All 37 stations carried the first series." From the Montana Broadcasters' Association.

CHARLES URQUHART—the voice and writer of "IT SEEMS TO ME." is an Associate Executive of the Synod of New Jersey, United Presbyterian Church in the U.S.A. in charge of Radio and Television, and Executive Director of the Radio and Television Department of the New Jersey Council of Churches

He is former Froduction Manager of the Central Division of the Notional Broadcosting Company, and director of such outstanding radio shows as "Vic and Sade," "The Right to Happiness," "The Road of Life" and "The Guiding Light." Urguhart started in radio in 1929, in the Velovison in 1938 and has produced, directed and written for television ever since the incention of that industry.

The Radio and Television Department of the View Jersey Council of Churches creates and distributes radio programs (on tape and disc) to 85 stations in New Jersey, New York City, Philadelphia and Wilmington, Delaware. The need and popularity of the shorter type of roligious "apot announcements" was responsible for the creation of the "soft-self" IT SEMS TO MR storty-format apots- or of the "soft-self" IT SEMS TO MR storty-format apots- or

capsule programs, as they are sometimes called. A model of effective radio writing and delivery among religious broadcasters, the demand for them when first broadcast resulted in this album.

"Only when sound Christian precepts actually unite with radio and television techniques can these two media be used to broadcast programs that are real and vital to the electronic communication of Christianity," says M. Urquhart.



CHARLES URQUHART

alios

#### THE STORY OF "CHARLIE CUTLER" and "IT SEEMS TO ME"

As Charles Urquhart recalls it, the character of Charlie Cutler is "like me, past 50," and thus can comfortably call to mind his small town boyhood, as he lived it back in "the horse-and-buggy days."

Most of the stories and anecdotes in "IT SEEMS TO ME" are true, and are based on real people and actual experiences-"with some stretchers," as Huckleberry Finn would say. And Charlie Cutler adds just the right flavor that describes so vividly and fondly the almost forgotten foibles and fancies of our yesterdays. The stories evoke memorable memories of Great Uncle Will, Aunt Io, Fanny Williams, Miss Sarah Tinklenguah and all the rest of the grand, assorted characters of Americana that inhabited Charlie's, or our own, home town,

The place is not identified by mane, but if was—and in many respects still is, a sleepy, quiet village of broad, tree-lined streets and white clapboard houses set for back from the road, it is "on a bend of the river, near the foot of the mountains," and in the early 1800's—the time he writes about mostly—it represents pure delight mostly—it represents pure delight outs boy. And in retrospect—for all of us—it still does.

Mr. Urquhart began spinning these Charlie Cutter yarns over coffee-cup conferences several years ago, and friends who heard them insisted that he write them down. Which he did, adding a socalled religious twist—a one-line "something to think about" suggestion which would hopefully lead to a deeper consideration of the Christian values of life.

You'll especially enjoy meeting some of Charlie's relatives - Cousin Carberry who had enough animals in his backyard to fill an ark. Aunt Lois who never in her life sat down to a meal, Cousin Kitty and her broom, and Great Uncle Will who served coffee and sandwiches to a burglar.

You'll meet other characters, too "Extra Power Perkins," "The Unhappy Blacksmith," and "Mrs. Trumble," a teacher with talent. You'll learn all about Jed Baxter's homemode carbureter and Mr. Bradford A. Henderson's secret of how to measure people.

With Charlie Cutler, you'll visit the fair and the circus, rummage around in the attic, dabble in history and hunt for grits in the supermarket.

A dedicated Christian, Mr. Urguhart believes that when Charlie Guller ends each "IT SEEMS TO Mr." reminiscence with an oblique or sometimes very pointed question, he is making his point by allowing the listener to make his. "It does us all good to keep thinking about this business of Christiantily," says Urquhort. And, in the words of sage Cutler's something werth considering, inn't 1970.

Ronnie Gilbert James Justice

The Spotlight Singers Robert de Cormier conducts

# Spotlight on Africa

from Spotlight Ballads to Light up the World by Hy Zaret and Lou Singer Produced by Zaret



#### Africa Asia Latin America Europe of Europe of 2 People

#### Spotlight Ballads to Light up the World

by Hy Zaret and Lou Singer Produced by Hy Zaret



#### Africa

Lyrics and text by Hy Zaret Music by Lou Singer RONNIE GILBERT JAMES JUSTICE THE SPOTLIGHT SINGERS. TERRY O'SULLIVAN, Narrator Arranged and conducted by ROBERT DE CORMIER Produced by Hy Zaret

I. THE PEOPLE OF AFRICA

2. THE AFRICAN QUESTION

3. HARNESS THE VOLTA 4. REPORT FROM KENYA

5. AFRICAN TOUR

6. SAHARA SUNRISE

I. THE COUNTRIES OF AFRICA

2. JUNGLE, DESERT & SAVANNA 3. FLORA & FAUNA

4. A ONE MINUTE HISTORY OF AFRICA 5. DR. LIVINGSTONE

A. WHEN HISTORY IS YOUNG

AGES 10 up

Educational Consultants LEONARD S KENWORTHY Prof. of Education, B'klyn Collage Research Consultant: Ch. Social Studies, Mamaroneck Jr. High Cover Art: LEO LIONNI

As the "Spotlight Ballads" sing their merry way thru Africa, Asia, Latin America and Europe the far-off places and people are brought home to us enchantingly, melodiously, and unforgettably "alive". They are no longer "those places" and "those people" for they are now part of our shared experiences-we have become "involved". And, as the ballads of the "People" album explore some of the basic concepts of Anthropology's "cultures" "habits", "races of man" etcetera our sing-along becomes a "think-along"-we see ourselves, personally and historically, in a new light and we enjoy what we see.



Romie Gibert, James Austice. The Souttient Sine sing, Robert DeGormier conducts: The People Of Africa, The African Question, The Countries Of Africa, Jungle, Desert and Savenna, African Tour, A One Minute History Of Africa, Report From Kenya, Harness The Volta, When History is Young plus 3 more exciting songs about the new Africa Age 10 up MS DGSD



The Spatticht Singers, Jennifer Brown, Wylen Martin Robert Harter sing, Terry O'Sallivan narrates. Asia, Giant Goetinent, Did and New Japan. Where is India. Soviet Asia (East Df The Urals), What is China Like, Southeast Asia, Southwest Asia, Israel, Asia Changes Every Day, plus 5 more tascinating songs

Acc 10 so



Leon Sibb. Scenia Gilbert, School Harter, Vision Martin sing, Terry O'Sallivan narrates, introduction How Do You Spell "Niceregus", Who Was Who in Latin America, Ay Ay Brazil, Simon Bollvar, Benito's Lullaby, Chief Among The Iedians, plus 5 more dalightful songs about Letin America

MP OSAS



Mareis & Miranda sine: Out. Dut Cherie (Paris. France; Scene in The City Of Scene, Where Are The Alps, London Is Nove Than A Foggy Day, Europe's Longest Island (Ct. Britain), The Shino, The Weses & The Elba, Most Of Spain, Perbugal, Europe Is ... plus 6 recre charming seegs about Europe



gow Dn Perode, Scandinavia, Athens and the Glory DI Greece, The Balkens, Banelux, Hold Back Tha See (The Netherlands), I'm On My Way To Ireland, Mast is The U.S.S.R., People Worth Remembering. ples 5 more enchanting songs about Europe. Age E up



Robert & Losise DeGerman sing: People S People (What is Ambirepotogy), the Shape Of -Head (The Ecoca Of Man), must as An Arti-Hew Yor Comb Yoar Main (Hobits: What Ocea Ambirepotogy (Do. What is A Cuchus, What Ocea Ambirepotogy (Do. What is A Cuchus, What Ocea Formanispotogy (Do. What is A Cuchus, What Ocea Company) of A People, Butter for Man Sta. E source Graphitally Symbicant Ambirops

But whether it is "Who Was Who In Latin America" or "Firenze La Bella" or "The Countries Of Africa" or "Where Is India" or any of the eighty-two of the Spotlight Ballads, the effect is magical and the pleasure tangible. We believe that these Spotlight Ballads will soon take their place with the "Ballads For The Age Of Science" as a uniquely inspired contribution to the entertainment, education and motivation of growing people.

# Ronnie Gilbert James Justice Mo The Spotlight Singers Robert de Cormier conducts

Motivation Records

# Spotlight on Africa

Lyrics & Text by HY ZARET

Music by LOU SINGER



Arranged & Conducted by Robert de Cormier
Produced by Hy Zaret

#### SIDE 1

- I. The People Of Africa
- 2. The African Question
- 3. Harness The Volta
- 4. Report From Kenya
- 5. African Tour
- 6. Sahara Sunrise

#### SIDE 2

- 1. The Countries Of Africa
- 2. Jungle, Desert & Savanna
- 3. Flora & Fauna
- 4. One Minute History Of Africa
- 5. Dr. Livingstone
- 6. When History Is Young

Educational Consultant: LEONARD S. KENWORTHY

Cover Art: LEO LIONNI

Research Consultant: HERBERT O. KRUGER

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#### DR. LIVINGSTONE

Dr. Livingstone . . . Dr. Livingstone What you began . . soon will be done Dr. Livingstone . . . what you began

will soon be done

David Livingstone—explorer, geographer, missionary, doctor—had two dreams: to discover the source of the Nile and to end slavery.

source of the Nue and to end survey.

For more than thirty years he explored the vast
interior. For more than thirty years he sought to
convince Africans and the outside world that selling Africans into slavery was wrong.

During his lifetime he made great progress—it remained for others to make his dreams come true.

Dr. Livingstone . . . Dr. Livingstone What you began . . soon will be done Dr. Livingstone . . . what you began will soon be done . . will soon be done

#### WHEN HISTORY IS YOUNG

Each day in Africa new names are sung Who can relate whose deeds are great When history is young

Who can relate whose deeds are great When history is young

When the history books are written, will these find a place? and what will be said about them?

find a place? . . and what will be said about them? Haile Selassie, Emperor of Ethiopia

Haile Selassie, Emperor of Ethiopi Kwame Nkruma of Ghana

William Tubman of Liberia

Jomo Kenyatta and Tom Mboya of Kenya Julius Nyerere of Tanganyka, now Tanzania

Joseph Kasavubu, Patrice Lumumba and Moise Tshombe of the Republic of the Congo Abbe Fulbert Youlou of the Congo Republic

Abbe Fulbert Youlou of the Congo Republication Sylvanus Olympio of Togo

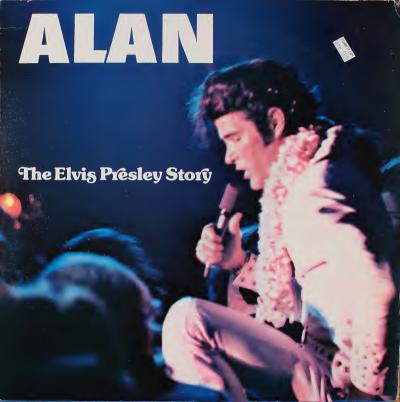
Felix Houphouet Boigny of the Ivory Coast Sekou Toure of Guinea Nnamdi Azikiwe (Zik) and Sir Abubakar

Balewa of Nigeria

Albert John Luthuli, former Zulu Chief of

South Africa
All are part of the new Africa of UHURU ...
Freedom

REPEAT SONG



Side One
Baby, Let's Play House
Heartbreak Hotel
Ready Teddy- Tutti Frutti
Don't Be Cruel
I Was The One
Treat Me Nice
King Creole



# ALAN

#### présents The Elvis Présley Storŷ

praduced by Lee Hansen at

Watermark Studias

starring
Chuck Doten (drums)
Mike Stirn (guitar)
Jim Baggs (bass)
Terry Pullman (guitar)
Bob Scorenson (keybaards)
and

Dana Meyer (vocal accampaniment)

Alsa, a very special thanks to my friend and persanal manager Chet Actis far his effarts in my behalf.

Born in Philodelphio and rolsed in Southern Colifornio, or the age of seven Alon ron away from home to see the Ebris Presley movie Loving You. That was the spork that inglined Alons advelopment of The Ebris Presley Story. Alons life long admiration of Ebris is clearly evident on this olbum wherein he presents the story of Ebris as never before told. Alon's obliny to recreate Ebris studio sound is copyrated on this olbum os the story of Ebris as never before told. Alon's obliny to recreate Ebris studio sound is reported on this olbum as it is in his live performances. If Alon, then the many hours involved in its production will have soll been worthwhite.



For information relating to Alon's Fon Club, write to: ALAN, P.O. Box 1325, Colton, Colifornia 92324

Side Two G.I. Blues

Viva Las Vegas
One Broken Heart
In The Ghetto
Suspicious Minds
Burnin' Love
Promised Land







TWO SERMONS BY

# A. LEONARD GRIFFITH

- · ALL JOY BE YOURS
- · ALONG COMES GOD



#### A.LEONARD GRIFFITH

The son of professional opera singers, Arthur Leonard Criffith was born in Preston, Lancashie, in 1920. In 1939 he enrighted to Canada with his parents, settling in Brockville, Ostario, where he completed his elementary in 1935 from the Tunier Theological College, Morteal, He has also close post-graduate work at Mansfeld College, Osterial. He received the B.D. extramurally from Queen's University in 1958 and the D.D. (honoris causar) from the United Theological College, Montreal, in 1962. He was accepted as conditional for the College College, Osterial College, Montreal, in 1962. He was accepted as conditional for this college college.

After graduation, Dr. Criffith served for two years in the Kingston Presbytery in Eastern Ontario, going from there to Trinity United Church, Crimsby. In 1850 he was called to Chalmers United Church, Ottawa, to begin the fourth pastorate in the history of that large and important congregation at the heart of Canada's capital. In October 1960, he returned to England to succeed the Rev. Dr. Leslie Weatherhead as Minister of the City Temple in London.

Dr. Criffith is the author of God and His People, The Roman Letter Today, Beneath the Cross of Jesus, What Is a Christian?, Barriers to Christian Belief, The Eternal Legacy, Pathways to Happiness, God's Time and Ours and The Crucial Encounter.

In September 1961 Dr. Criffith was made a Freeman of the City of London. He is married and is the father of two daughters.

All Joy Be Yours is a penetrating emphasis upon joy and happiness in Christian living. Dr. Criffith contrasts this with the tendency for ministers to overlook this key quality of the gospel.

And Dr. Criffith points to the book of Philippians, as well as to the entire emphasts of Paul's life, as dwelling upon the joy of living "in Christ". "Even in prison, with his wrist chained to the wrist of a Roman guard, Paul awaken each morning a free man, rejoicing in the truth which sets all men free from the tyranny of evil and despair." "The Christian will rejoice in Christ's companion-

"The Christian will rejoice in Christ's companionship, in Christ's service and in Christ's victory."

"We rejoice because Christ's victory was for us

"We rejoice because Christ's victory was for us. Paul thinks of Christ, not as an isolated historical figure who lived and died in Palestine, but as the Man whom Cod gave to sum up in His Person our common bumanity. Christ is the Second Adam, the progenitor of a new humanity. He represents us in His life, His death and His resurrection. As we live 'in Christ' and identify ourselves with Christ, His experiences become ours, and we share not only in His person, His companionship, His ministry and His cross, but also in His victory.

Along Comes God deals with the story of Jacob's encounter with God and the desire which all of us have to see or know God in a tangible, unmistabable way. Dr. Griffith suggests the experience of God dees not necessarily come in the way we expect it. The story of Jacob tells us that we may have seen God and heard life voice without being aware of it. Jacob said, "surely the Lord is in this place; and I did not know it." God usually comes to us in an unlikely place. Jacob's recounter was in most un-ideal surroundings. Nevertheless, we must be prepared for God in the place where we least expect Him.

Likewise, the vision of Cod comes to man at an unlikely time. We are not in a position to always know the particular time. For example, Cod does not wait until we have our "houses cleaned" to announce His presence. He frequently comes in the midst of the sharphles and darkness of life.

Finally, Dr. Cuffith indicates that the vision of Cod comes also in an unfluled perference. We Cod comes also in an unfluled perference. We have difficulty realizing that God may be in our pain and in many of the banks and untoward to the comes under Cod's severelgavity and even in the dark and distressing experiences; if we look at them long and carefully enough, we may see a vision of Cod's and carefully enough, we may see

This record has been engineered and menufectured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit regarization dedicated to the betterment of recorded music and literature.



WARNING! Check your needle regularly. A defective needle will not only bring distorted stoud reproductions, but may permanently damage your records. This recording is worthy of the finest needle.

# Great Sermons Series

WORD RECORDS INCORPORATED . WACO, TEXAS

#### ALONG COMES GOD

A. Leonard Griffith

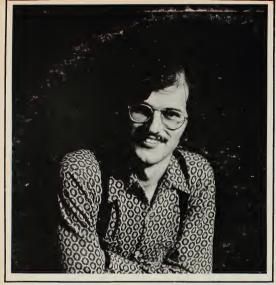
The Book of Genesis, Chapter 28, Verse 16: "Then Jacob, awakened from his sleep and said, 'Surely the Lord is in this place; and I did not know it'."

No verse in the Old Testament has exercised a more profound influence on religious thought through the ages. You can hear its echo in many familiar Christian hymns and prayers-"Nearer My God To Thee", "Oh God of Bethel" and the beautiful Negro spiritual, "We Are Climbing Jacob's Ladder". The story is one that we have known and loved since childhood. Crossing a barren wilderness, Jacob, the son of Isaac and the grandson of Abraham, rame by night to a lonely place where he lay down and slept, using a stone for a pillow. In his dreams he saw a ladder reaching from earth to heaven, "and behold, the angels of God were ascending and descending upon it." And then he heard the God of his fathers calling him by name and making to him the same promise that he made to Abraham and Isaac--that he would possess the land, that his descendants would be numberless and that through them all the families of the earth would be blessed. When Jacob awakened from his sleep, he could still hear the voice and feel the presence and he thought to himself, "Surely the Lord is in this place; and id not know it." And then he was afraid and said, "How awesome is this place! This is none other than the house of God and this is the gate of Heaven."

The story stirs us deeply. We have longed for such a vision as that which God gave to Jacob, some vital, tangible, unmistakable experience of God to confirm all that we believe about Him. It's difficult just to have faith and to go on trusting a God whom we cannot see, the more difficult to the seed as when so many, many voices make mockery of our simple faith. If only God would come to us in a dream or a vision and once and for all give us such certainty of Himself as to dispel all our doubts and all our uncertainty! Well, other people have told us how it happened to them, and we've always thought that it's supposed to happen in the Christian life, but we cannot honestly say that it has ever happened to us. We cannot point back to a single place, or time, or experience, and say with assurance, "There and then, I saw God." Yet we still long for Jacob's ladder to bridge the infinite distance between earth and heaven. We still live in hope that someday God will take the initiative and bring us to a time and a place where we can say, even with fear, "This is none other than the house of God, and this is the gate of heaven."

Well, let us listen more carefully to the Old Testament story because it speaks directly to our need. It tells us that we may, in fact, have seen God and heard His voice without being aware of it at the time. "Then Jacob awakened from his sleep and said, 'Surely the Lord is in this place; and I did not know it'." This Old Testament story speaks an important truth to man's longing for a vision of God. It tells us that the vision often contains an element of surprise. God takes us unawares. He comes to us in the place, at the time, and in the experience that we least expect.

The vision of God comes to us in an unlikely place. For Jacob it was a rocky wilderness, bleak, lonely and forbidden--a place of craggy mountains and deep ravines, a dangerous place inhabited only by wild beasts, the last place in the world where a man felt close to God. We have our own ideas about the environment in which God ought to be found--beautiful old church, or a majestic mountain valley, or a lovely flower garden. Some of us, when we sat under the trees and amid the flowers of the Garden Tomb in Jerusalem, were very sure that we could feel the



SIDE ONE		SIDE TWO		
Morning Sun	2:27	Speak to Me	4:13	
O Father	2:41	I Wish That I Could Ask	4:16	
Consider the Lilies	4:14	Love Trilogy:	6:04	
I Will Follow You	3:10	It Was Good		
Creation	3:21	I Will Serve You		
Isaiah 53	4:13	I'm Glad		
He Shall Be Satisfied	2:24	Star in the East	4:31	
		Psalm 90	3:10	
5-LP				

James Word

James Ward grew up in the classic "preacher's family with six kids". With a father and mother who both love music, the family has always enjoyed singing together at home, even after the children had mostly scattered all over the country. Still Jim did hot become interested in composing and performing until his sophomore year at Covenant College in Lookout Mountain, Tennessee. While there studying for a B. A. degree in music, he spent his spare time working with a onspel choir called the Black and Blues Band. Through work with a smaller group as well. Jim began writing songs out of his own experience and faith

Jim has only been working alone as a solo singer and piano player since 1972. During that time, his experience with an inner-city mission in Chattanogga, Tennessee: the Peniel Bible Conference of Schenectady, New York: and most recently Inter-Varsity Christian Fellowship. has enriched the content and musical perspective of his songs. It was through Peniel that Jim and the group he was with recorded an album in 1972, and it has been through Inter-Varsity that Jim has been able to visit many campuses and I-V Chapters throughout the eastern United States.

#### PERSONAL NOTE

I'm really glad to have these songs down on a record now. This is some of my favorite material so far,

Writing songs is a mellowing experience for me, and if you're honest in the lyrics, it makes you think about what you have to say.

This is a religious album. But it is no more religious than one which would express an ultimate faith in the progress of man, or a sentimental poem about loving your brother. I'd say that these humanist hopes are unreal.

Religion is what you are committed to, and as a Christian, I am committed to the right way as God's word presents it.

I'm not preaching. These songs are Christian attitudes.

I have not arrived, but I trust I am learning.

Produced by: Bob MacKenzie Cover Photo: Bill Grine Cover Design: Annette Derryberry Studio: Lee Hazen Recording Studio.

Nashville, Tennessee Engineer: Lee Haren

Nashville, Tennessee

All songs written by James Ward and Publishing by Celebration Press/ O Dharma Productions, Inc.,

# CARL HENRY

# LIFE SAVINGS





# CARL HENRY

Many, Many Thanks, Mark Giorgetti - lead guitar Bill Hudak - bass, keyboards Jonathan Sayles - lead guitar Ron Prairie - drums Bob Stohl - synthesizers, flute. bass recorder, Flute Electronique Kat Epple - flute, obog Jim Bosco - sax

Jim Smith - pedal steel quitar

The "CMB" Choir - backup vocats

# LIFE SAVINGS

Produced by Bill Hudak and Carl Henry Cover Design - by Paul Selwyn Recorded at the Gallery, East Hartford, Ct.

Remixed May, 1981 at Reel Dreams, Bloomfield All songs @ @ 1981 Carl Henry Music BMI Pre Reel Dreams Records, 6 East Newberry Rd

1954

"Life Savings" was originally released in December of 1976 and has been out o/ print since 1978. Despite the rough edges and blemishes, Bill and I resisted the territation to rerecord the whole album. We did remix the sones for higher fidelity

SIDE A FOI KSINGER THEME CITY WINDS COLLEGE TOWN THE TRUCK DRIVER'S CHRISTMAS SONG (inspired by Frank Halb, this tune later evolved into "A Long Run Home" by Yankee Catcher, Rick Cerone) IN OUR MASTER RED THE ULTIMATE WHIM

SIDE B THE BAR SONG THE LOSERS IN THE STREET GRANITE BROTHERS (The Hartford Times/The Hartford Courant) THE ROTTEN ROLL SHOW



I'm the folksinger, you can sing along if you like. The tales in the verses And the chorus etates the message outright.
You can hear it ringing in the "Chimse of Freedon" equare.
Your given the chimse of Freedon equare. C Foot Note ? They all were there. Listen to me, Can you here he? 15p

doub Neg.

OITY WINDS

Well it's been come time now the been time years.

You've kept your figure, den't look no worse for wear.

I'd like to be there, I wish that we were there again, Shielding each other from the city winde here again,

Those endless classes, that putrid canal, Soth perged together, you couldn't even tell where the third time. And Life began to cut right in, Onewards other from the city winds. Let's have Christmas early this year, Buy the times! when it's helf-price off.

I gueee God didn't have it in the carde for ue.
You pulled a high etraight and me a lower flush.
But the farm is growing and my woman is always here.

Colloug. O.K. COLLEGE TOWN

College town'e comin round ...

Lottes babies flouncin, lottes jocks a trouncin, Lottea classes gettin exipped.
Mixers in the frat house, sisters' gettin flipped out
Parente woulds had a fit.

Drinkin age ie 21, but ya know we're gonna get ue come And thie band ie playin on the run in this college town. The townise hate the prepies for makin with their chickies, They wanns etart another fight.
They're hidin in the foothills developin their own stills to try to smooth the odds out right.

The truckers like the forties, the bosees like the buckies, The kide are just around for kicks. Their phony cards get carded and the bose lets em get started Cause the truckers like to watch the chicks...

THE TRUCK DRIVERS! CHRISTMAS SONO

Every radio etation is playing the same eenge and all those D.J.e, they don't mind if I eing along Cause Jingle Belle and Silent Mights Helped me etay awake this long and it's a long, long trip to Christmas day.

The forecast leaving littsburg promised enow that turned to rain But New York didn't Mear it and they're backed up just the came these people, they don't realize that the highway is insense. Another Christmas on the road and Jeanie's waitin home With 2\frac{1}{2} children, such a long ways from this town. I vow each year to stop this rolling on...

Everyone's got Santa Claus, But I've got this dann job An everyone's got smiles n turkeys, me, I've got this log. Somehow someway somewhere comeday (Ma)be, maybe God...

Cap

IN OUR WASTER HED

Do you remember how it all started with our fingers in the air? Some swesting giant in a white robe with her Food bage hanging bare. And everyone's so bright and white, and everyone's aware

Keep them brate a comin', we got five rooms to epare And we're making such good bread. The mortgage ie deductable and eo are the kide, Juet go easy on what they're fed. It'e gonna be a gae, just laying in our master bad.

My brother Jack's got four now and there's two on the way And we've always had a friendly bet. And Kama is so happy and you know she's fulfilled, Gause paps woulds been impressed.

You know you're eafer bare-footed and here in the neet You just leave the business end to me.

Those Asians are too cocky and the Blacks' maware And the Lord, he will provide, you'll could should be Comma, Not Hyphen Do you remember how it all ended Comma, mi With our fist's showed in the air? Some eweating giant of a white cloud With her milk dripped everywhere. And everyone's as bright and white, and everyone's aware

of our promises.....

#### THE ULTIMATE WHIM

We started North in the light-time, We were a party of five; Jenny n' John and his sister, Mary with me at her side. The Congress called it an adventure, A chort one, it lasted five days. I didn't expect finding Mary, with the othere, che'd hidden away.

Mary, I love you. John, you too. Jenny and Maggie, I need both of you. I only hope there are more who lived through. The river was hot with it'd poisen,
But we found a lead-bottom bbat
And deciding to chance leaving HRTIOrd,
We loaded and est out a float
Springfield was almost an impase,
The bridges were down in our way,
we equessed through an archway of concrete Formed by the grey disarray. The rest of the grip was accomplished. We agreed to make camp when it cleared. Around six hours north of Hanover, We branched out and settled our gear,

Maggie, she died bout a week after that, Maggie, and edied bout a week after that, Her arms ahe her face eaten through. But the four of us prospered, we got our health back And Jenny was eaven months due. Then I caught John with Wary alone, I equared thinge the following night. The rains started in so I left him to etink with him zaknood daorning ay knife.

when I finally found Mary, she'd settled things right, with a reach she'd pitcat may meek. Sp And hited towards the anomalinous west. That fall Jenny gave me a baby born dead and when dot fight to survive and mithough we prayed for m migacle mave, She lay with the head peculias) Now twice a day, I man the shortwave And hope for some life to arrive And feed Jenny meals and watch her recline with her boy bable still at her side,

My brother was Able, my nephew was Cain And Jesus was my next of kim. Now I rule: the world which is all my domain, I've poncoured my ultimate whim...

Sp

THE BAR SONG SP I walked onto go to a not a lete fuenday night and my budgo who there with his honey, all right. He was drinking a beer for his hot cofttell thiret, relating the was drinking a beer for his hot cofttell thiret, relating the waste to the noneenes about your minimum of the let you had been and it is not to the common of the waste when you went; there at all and I promised your wife that I won't let you fall with your drinks and your ladie to ball

what ie the reason for falling in love? Tell me where hes it led you and whose luck in epared From the hungry misfortune left to bear?

Every position derived from the first Time you opened your oven on the girls where you work and Garol's not blind and its got to hurt when her friends join in splining the dirt. When her friends join in splining the dirt. When her friends join in splining the dirt. When her splines were the splining that the work of the control of the splines who has tempted and bribed her and won't leave her plones. But the work follow with his cause it's you sharp enjoined. To her baby, her hopes and her joys ... CK Legal Def.

THE LOSERS IN THE STREET

Every time the same sensations, every moment, every day.

Every time the same enemations, every moment, every some fam free while the others come painters are supported by the same family of the same fami

You've all been asking me just who these folks might be. Are they anyone you know?
Have they come to show us whom we hope to be?
Just lieten to the losers in the street.

All the jobe heve long been teken
And the unexployment lines are growing hard.
The old men nod and say that they've already been by thie wey
Where the bars are the last to feel any equeeze
And the first to feed the losers in the street.

The ladice and the barwaide milk the farm boys, with their browning miles and their work worn on their knees. They come here for their eprece, just as lonly by can be, To lorget their bashful drame and if you place, To forget about the lower in the etree in the etree of the state of the sta

CHANTED

Don't have no worries cause I sint had the time to be forgotten, forlorn, or eulogized into eong, for know I sint had the time... and upon three chords The Angles Allpyed out when they practiced Up these-forme like in the zovice.

So I'm gonns find myeelf some granite
And exercise my right
To live my past as future,
Reading time from a emoky pipe
And open up the ekymays and unhinge the stable doors
And liken all that growe to e dream of light,
To a ccheme of life.

It's understood that in a moment of weakness Anyone can explode his human confines.
And realize the Universal embellishmente that Transform the mighty into cubline, If only they had the time...

Seems etrange the way moods can transform in a flash from over, under, beyond a recklese eighting...

TO THE SURVIVORS(of the Hartford Times 1817-1976)

They both were brothere before the wild west was won. Since 1830 on The Long siver bank tagy were havin so much fun. They picked such other's easy end wood each other's wives And never let the other be say cause a brother's gotta keep his brother honest And never let the other one dis.

You never man each delicing till the two of them would fight and politics would equare them of the transfer and the second of the second could prove the noisy one right them in the command for could county from by all selections in the command for could county from by the love shows that all the first that Tool you purpose, the love shows that will restrict the transfer that the transfer that the first transfer that the country in the transfer that the country in the transfer that the country is the country that the transfer that the country is the country that the transfer that the country is the country that the country that

live we. I weeked for one of the old see bed around '65 if evitates his works where yet is build be heard. I would talk about his every night.

I would talk about his every night.

I would talk about his every night.

I would not be the control of the beautiful to the beautiful to the control of the beautiful to the control of the beautiful to the control of the c

cute -THE ROTTON ROLL SHOW

Everybody's got the wares, when they find songone who cares For them snough to buoy their spirite And enough to ehear their pains when They're starting to grow, don't you know.

When the week's gettin grey and this is no place to stay Let's get outta here, to the club or the campue We'll forget it and dance it away Till it's enough to busy our spirite And snough to ease our paine When they're starting to grow, don't you know,

well the singers are yelpin and the ecalpers ere ecaipin And the pleasure flows freely. You know the tiles are squeaking from the tiles are squeaking from the color of the cloud, and the roof is a cloud. And everyone's got the for the fottow koll Show.

copr 1981 Carl Henry Music (BMI)

Froof Read of
Some decent ideas,
presentation could be better.

#### CARL HENRY DEEL DREAMS

Produced by Carl Henry and Bernie Evans

All The Knights (2:36) Home Again (2:32) Those Break-up Sonos (3:36) Sun Day (2:36)

Every Bar (2:28) Always Leaving Me (3:24) Kamera (3.41) The Other Side of the Stars (4:21)

REFL DREAMS RECORDS A.E. Newtorny 8rd (Roomfield CT 06002)



There is a certain age when many women develop

Early in 1979, Universal Studios was producing the Turkhow "Ramiestar Galacitica" and was looking for this time, but unfortunately, the show was canceled HOME AGAIN

Well I can see you in my dreams like a mother's love Drink me in and show me how to find home again

THOSE BREAK-UP SONGS These are times for learning your capabilities.

#### I'm not sure whether this song takes place in the past or future OLITI AUG

With any desire

We warned him not to go, but he had to, we know,

'Sun Day' is a date set aside once a year to solar energy SUN DAY In these here for so long, we've forgotten it's beauty.

With your strength beaming down, we've failed to nonce

#### Inspired by Emer's Place, The Rustic Cafe and Ground Rounds everywhere. EVERY BAR

Every bar is someone's refuge

Whald you leave her there. Every bar has a prece of history. Would you drive him there?

### ALWAYS LEAVING ME

We'l don't you think she's in another league? With that smiling promise and those magnetic eyes Aways leaving me, baby,

The scoves the same after every by Always leaving me, baby.

chiamera (kn. mět. el n. 1. a film treathing

KAMERA

#### Eve been gigging as a soloist for years, packing the entire act into my trusty 1970 Datsun. This song is for lives in private label albums like the one you're holding THE OTHER SIDE OF THE STARS

They say there's girls, they say there's wealth.





the man rong · it's all in your heart · rpring under rand · above me · den of rin boogur black & bluer winding thru your heart · harmony big daddy rlave · rhake it off tired of rcreamin'







## TO YOU

from Teddi King

with George Siravo and His Orchestra

The Way You Look Tonight . You Go to My Head . Where Have You Been? How Come You Do Me Like You Do? . The Touch of Your Lips . If I Could Be with You One Hour Tonight

> I Can't Believe That You're in Love with Me · All I Need Is You · The Very Thought of You Mr., You've Gone and Got the Blues . To You . When Did You Leave Heaven?

Ab the marvelous simplicity of it all!

Here's a girl, this Teddi King, A girl, a woman, a musician, a singer and a jazzman, A wondrous slip of a thing with a voice that can either fill a hall, or whisper the tender love poems of this mixed-up mid-century with equally telling effect.

This is a girl who has a superb relationship with her music. She becomes intertwined, intermeshed and interdependent with a song, and both she and it grow a little in coming to know each other, And, oh, her songs! They reflect the impeccable taste of this warmly wistful creature.

Teddi King, pinned to a stage by a stiletto of surprise pink, has a wonderful way of digging down deep in the old stab wounds of love, and of then binding them up with the fresh, clean, crystalline purity of her way with a song.

Largely, I guess, Miss King's specialité is the straightforward, the honest, the eyes-open declaration of love or war. It's an unabashed statement she makes, whether of hurt or of joy No fancy type she. No echo-chamber carom shots off steely-edged tonsils. No machine-like diaphragmatic acrobatics for this

When Teddi King sings a song, she reveals it. She has the quality of taking a pop tune and turning it out a classic-like that other greatly honest singer, Helen Ward. She has a

deep respect for the inner meaning of a lyric. This is a collection of delights. Listen, for example, to the surety and aplomb with which she matches the delectable suavity of The

Touch of Your Lips and The Very Thought of You, both by that mustachioed Englishpiano-poet-turned-American-clown, Ray Noble. Or to the wonderful Where Have You Been?, which a gentleman named Cole Porter happened to write for a show titled "The New Yorkers" back in those days when you could assemble a cast including Hope Williams limmy Durante, Ann Pennington, Charles King, and Fred Waring's Pennsylvanians and vet make money on a run of a couple of hundred performances; let us hope there are many more un-rediscovered Porter gems like this one for Teddi in her next affair. Then, too, there is All I Need Is You, which dates to 1942 with words and music by Peter DeRose. Bonny Davis and Mitchell Parish, and which Teddi wraps up in velvet arms.

Her solid sense of a swinging, pulsating beat shows up at its bouncy, airy best on I Can't Relieve That You're in Love with Me and that brightly naïve bit of high school nonsense. When Did You Leave Heaven?

For a classic demonstration of a modern blues singer wailing a modern blues lament, I can't think of a better showpiece than the magnificent Mr., You've Gone and Got the Rives written incidentally, by another singer of some modest repute-Billy Eckstine.

The most of the matter of Miss King's background has been handsomely put down by George Simon, in his liner notes for her first RCA Victor album, BIDIN' My TIME (LPM-1147), but there remains the matter of her future.

The lovely stuff of which Teddi King is made

is, I'm certain, going to lead her far beyond the record-studio-club-date circuit that is her present wont, This is a wide, generous and energetic talent that certainly soon must decorate a musical comedy or two, and the screen

That soft Greek chorus of inchaste wails and sighs you hear just offstage (left), issues from the gentlemen of the musical trade press who bemoan the fact that Miss King has gone "commercial," Attention must be paid to their view, for the gamin is a work of Merlin-magic when she's found perched in some brillig saloon like George Wein's storied Storyville, belting out straight jazz.

But attention must be paid Miss King's point too It's been a long trip down the towpath for this chick full of the frustrations. hungers and sometime joys that come when you work the halls of pure jazz. There were those days of being the darling of the inside music set. Unhappily, while she reigned, her kingdom was tiny.

Today, through a sort of commonwealth-by-BCA. Teddi King is out where the masses can easily get at her. If this be commercialism, I wish to register one vote. Ave!, right now,

The arrangements, some intimate, some tender, some lush, some languorous, are by George Siravo, and the orchestra is under his direction. I am dues-paid-up member number two of the George Sirayo for President Club. Miss King is Number One.

DAVID DREW ZINGG

@ by Radio Corporation of America, 1956

This Is an RCA Victor "New Orthophonic" High Fidelity Recording,

It is distinguished by these characteristics: 1. Complete frequency runce, 2. Ideal dynamic range plus clarity and brilliance, 3, Constant fidelity from outside to inside of record, 4, Improved quiet surfaces. Beware the Blanted Needle! A blusted of chinnel needle can permanently damage your most

valuable records. A work needle will impair the quality of sound reproduction you hear. Make sure your needle is in good condition before you play this record. If in doubt, have it checked by your

dealer or buy a new needle.

#### THE WAY YOU LOOK TONIGHT

When I'm ewfully low When the world is cold I will feel a glow Just thinking of you And the way you look tonight

Oh but you're lovely With your smile so warm And your cheek so soft There is nothing for me But to love you

Just the way you look tonight

With each word Your tenderness grows Teering my fear apart

And that laugh That wrinkles your nose Touches my foolish heart Never never change

Keen that breathlass charm Won't you please arrange it 'Ceuse I love you

Just the way you look tonight Just the way you look Oh I could write a book

On just the way you look tonight YOU GO TO MY HEAD You go to my head

And you linger like a haunting refrain And I find you spinning round in my brain Like the bubbles in a glass of champagne

You go to my head Like a sip of sparkling burgundy brew And I find the very mention of you Like the kicker in a julep or two

The thrill of the thought That you might give a thought To my plea Casts a spell over me Still I say to myself Get a hold of your self Can't you see

You go to my head With a smile that makes my temperature rise Like a summer with a thousand Julys You intoxicate my soul with your eyes Though I'm certain that this heart of mine Hasn't a ghost of a chance In this crazy romance You go to my head You go to my head

#### WHERE HAVE YOU BEEN ?

If ever you love again If such luck could be You must fall in love again With nobody but me

It never can be

For now that I see you I know That we should have met lone ago

Where have you been I wanna know where have you been My life was a losing fight Till the lucky night Baby, you happened in

From what I had heard about love I thought it was all sorrow and sin But now that we meet at last I forget whet's pessed Baby, where have you been

I was a fool unbefriended In the depths of despeir When out of the blue you descended And somehow ended every care

So if you will give me a break And order the love scene to begin So close to your side I'll stay You can never say Beby, where have you been

#### HOW COME YOU DO MELIKE VOIL DO?

Way soon this morning I come rapping at your door You kept me waiting Like you never did hefore That's a sure sign, baby I'll never rap no more, no more

\*How come you do me like you do do do How come you do me like you do Why do you try To make me feel so blue I ain't done nothin' to you

Do me right Or else just let me be For I can beat you doin' What you're doin' to me How come you do me like you do do do How come you do me like you do

Sat up till daybreak Couldn't even sleen a wink My mind was wanderin' All I did was think and think The way I been treated Would drive a woman to drink, to drink

\* reneat

If you rave I'll have to get your toe For I can change your temperature

From hot to cold How come you do me like you do do do How come you do me like you do How come you do me like you do

#### THE TOUCH OF YOUR LIPS The touch of your lips upon my brow

Your lips that ere cool end sweet Such tenderness lies in their soft ceress My heart forgets to beat

"The touch of your hands upon my heir The love in your eyes ashine And now at lest the moment divine The touch of your lips on mine

My heart formets to heat

\* repeat

IF LCOULD BE WITH YOU (ONE HOUR TONIGHT)

"Oh you're so many miles away If you would only phone today If I could be with you I'd love you strong If I could be with you I'd love you long I want you to know (That) I wouldn't go Until I told you, honey Why I love you so If I could be with you

One hour tonight If I was free to do The things I might I'm tellin' you true I'd be anything but blue

If I could be with you If I could be with you I'd love you strong Be with you, love you long Want you to know I wouldn't go Until I told you, honey I love you so Be with you one hour tonight Free to do the things I might Tellin' you true Anything but blue If I could be with you

\* repeat

If I could be If I could be with you Dne hour tonight

I CAN'T RELIEVE THAT YOU'RE IN LOVE WITH ME

Your eyes of blue, your kisses, too I never knew what they could do I can't believe that you're in love with me You're telling everyone I know

I'm on your mind each place you go They cen't believe that you're in love With me

"I have always placed you fer So fer above me Liust can't imegine That you low me And efter ell is seid end done To think that I'm the lucky one I cen't believe that you're in love with me

I cen't believe that you're in love with me

I don't need a million dollars

ALL INFED IS VOIL

To make my dreams come true Baby, all I need is you I don't need a fortune teller

For your eyes are the windows To tell my troubles to When you're wondering what Baby, all I need is you Can be this feeling that you've got \*Don't need the sun Mr., say anything you choose

Don't need the stars For at last I realize I found the sun I found the stars Shining in your eyes I'm right at the gates of heaven And I could walk right through

Baby, all I need is you

\* repeat

Baby, can't you see You are mine exclusively All I need is you

THE VERY THOUGHT OF YOU

The very thought of you And I forget to do The little ordinary things That everyone qualit to do I'm living in a kind of day dream I'm happy as a king And foolish though it may seem To me that's everything The mere idea of you The longing here for you

How slow the moments go Till I'm near to you "I see your face in every flower Your eyes in stars above It's just the thought of you

\* repeat

You'll never know

The very thought of you, my love MR YOU'VE GONE AND GOT THE BLUES

If you cover your eyes some morning Trying vainly to blot out her fece But your mamory gives feir warning That the pest isn't easy to erase When you stop and you stare But never notice what was there Mr., you've gone and got the blues

Mr., you've gone and got the blues

Well Mr., if you teke e look

At yours truly you'll see

How do I know

Some time eoo

When your friends point a finger et you

'Ceuse you're sterting to look like you feel And you say to yourself is thet you With a heartache a mirror can reveal When a comforting word Becomes a noise that's never heard

TO YOU To you I give all of my heart

Blues was the finger man

That suddenly cornered me

So you walk where the shadows hide you

'Cause your tears can get out of control But I know what goes on inside you

And my love to you I'll bring sunbeams From heaven above to you To me vou're an angel And you mean the world to me I'll be forever yours

But you've gone and got the blues

"Your smile Made the clouds and the shadows On high take wing Your kiss Was a real inspiration To greater things My dreams I'm so thank ful and grateful To say, came true I owe it all to you

\* reneat Yes I now it all to you

WHEN DID YOU LEAVE HEAVEN?

When did you leave heave How could they let you go How's everything in heaven I'd like to know

Why did you trade heaven For ell those earthly things Where did you hide your halo Where did you lose your wings

\*Have they missed you Cen you get back in If I kissed you Would it be a sin I em only human But you are so divine When did you leave heavan Angel mine

\* renest When did you leave heaven

When did you leave heaven Angel mine

## トゥ・ユー・フロム・テディ・キング

#### SIDE 1

1 今安の妻 to Way You Look Toroght

2 ユー・ゴー・トゥ・マイ・ヘッド

3 ホエア・ハブ・ユー・ビーン Where Have You Been?

4. どうしてあなたは How Come You Do Me Like You Do? 5. ザ・タッチ・オブ・ユア・リップス

6. イフ・アイ・クッド・ビー・ウィズ・ユー If I Could Be with You (One Hour Tompht)

#### SIDE 2

1 恋のため息 I Can't Believe That You're in Love with Me (Gashill McHarh)

2 オール・アイ・ニード・イズ・ユー

3 空を排いて

The Very Thought of You (Noble) 4 ミスター、ユーブ・ゴーン Mr , You've Gone and Got the Blues

5 10-2-To You (Danie-Darney-Shapiro)

6 天国をはなれて When Did You Leave Heaven? (Ballock Whitne)

#### テディ・キング ジョージ・シラヴォ・オーケストラ

201 Cold. 'To You, I Give All of My Heart and My Love, To You' と語りかける. ジャケ・ は、もの静かで、それでいてユーモアがあり、人間 **約世域のおれる魅力的を謝手だ。除なの歌には、正** 確なディクションと、イントネーション、保証(い)の 極 積かか光収 それに加えての影響的 ジャズ的 要素が程度くパランスされていて、聞き手の心をつ かむ、後年、病魔に置されてからは、病いとの関い の日々だった様だか そんな時期にも素晴らしい仕事 かし、数々のレコードを残している、8年前、48才 ハ町年で仲間! T1 まったか 本アルハムは 接か カツ7才の箱のの一てきた時期に吹込まれたものだ テディ・キングは、1955年にRCAとレコーディ 、グ型むを結んでいる。そしてRCAレコードへの 1枚目のアルバムは、日本盤も発売されている「Bidin' My Time」で、アル・コーンの指揮するグループで 吹込んでいる。終いて、ミュージカル「ミスター・ ワンダフル」の主題歌を、ユーゴ・ウィンターハル ター指揮のオーケストラで、SPとシングル盤で吹 込んだものが、1956年にヒートして、同年のビルボ ードのト・ト・チャートに2週間連続してのほった。 その後シングル盤を4枚吹込んだ後,1955年6月に ルバムだ、ジュージ・シラヴェの指揮するヴィオラ、 ヴァイオリン、セロなどの弦を使ったクループによ

よる、ジャノーな伴奏のものから成っている。彼女 の歌の楽しさを、色々な面から引き出そうという金 側だ テディ自身は、フィノーを歌い方により魅力

になった事のある A Girl and Her Songs を除 込み、その他にも3枚のシングル盤の注音かある。 本アルバスは 彼かの数本るアルバスの中で 日本 整として紹介されていなかった 数少ない1枚である。 テディ・キングは、1929年9月18日、マサチュ セラツ州ボストンで生れた 父親がヴォードウィリ アンという音楽家庭で育ち、早くから歌う事に興味 を持った 被女の歌の才能は、4 才にして、アム・ アイ・ブルー: を実験に鉄- て人々を駆かせる程た きを受ける 学校では、グリー・クラブに参加して 歌った ハイ・スク ルの時は、歌より演劇に興味 を持ち、頂刺部に密を置くかたわら、タイフト凍足 を使学で勉強する 辛業後は、ポストンの海軍へ-スで、タイヒストとして働くかたわら、トリヒュ タリー、シアター、オブ、ボスト・に入団して、減 劇を志す そして ヒーター・バニ に人無の役で出

こと・テローア に刺消を違いていたエリオート・ 1--1-2:経費されて 一脚間するがおみでいた る そんな様に、RKDの上版する ダイナ・シー ア物真似コンテスト に出場して、500人の出場者の 申から1位を終ちとる これか テティ・キングの ハム朝村 ジャック・エドワード空間を終て 1946 年に一人立ちして、クラブで数・ている所を、ナ ト・ピアスにみとめられ 彼のオーケストラに刻え

られる。この象別で、Motif というレーへルへ初録 音を行なっている。1952年、フョージ・レアリング五 重奏団に参加。2年程、数手としてシアリング、グ ュージ・ウェインのストーリーヴィル・レコートへ (サイド-2) 3枚のLPを探して、前記の様に、RCAレコート 1. 恋のため魚

テルドレッド・ペイリーや リー・ワイリー等の 先輩歌手に一販通ずるものを持つテディ・キングは、 アメリカン、ボトュラー、ソングを踏うソング、ス タイリストとして、その歴史に確かを足跡を残した か,1970年に、"Systemic Lupus Erythematosus という軽楽に行され、解疾のかいなく、1977年11月 18日に亡くなった。これからが円熟期という時の、

#### 曲目と演奏について (#4 F-1)

#### 1. 今宵の君

1936年、ドロンー・フィールズ作品、シェローム・ カーン 作曲で、映画 有道天時代、の為に書かれた 作品。1936年度アカデミー映画主題歌賞を受賞して いる 郵係をオーケストラの伴奏にのって、強人に 語りがけるがごとく、デディはやさしく歌う。

#### 2. ユー・ゴー・トゥ・マイ・ヘッド へのシ、ギレスヒー作品。J・フレード・クーツ作曲

による1938年の作品、私の頭の中で、シャーペーの 他の様に、いつまでも添いて来る資男への想い…… を伝をうまく使ったハークで、節想的に歌うテディ ほる組み合しい

#### 3. ホエア・ハブ・ユー・ビーン

タ カ て のために、1930年にあった作品、デデ 的なアルトと構みながら、し とりと歌している

#### 4. どうしてあなたは シーン・ヤースティ 作曲、ロイ・ハーブェル

作い 1924年の作品、1 ) L で収む、そんな規にす るの、トナティはブルーに取り、ショナ・ジュート

#### カービート ハカボ をボーたり これか 内形 ボーキ ザ・タッチ・オブ・コア・リップス

1936年に、レイ・ノーアルが作品・作曲した美しい 罪 タールではいるたれの様によれて私の心臓も其 つのを忘れる程だり 生人の場にだかれて 概心地

#### 6 イフ・アイ・クッド・ビー・ウィズ・ユー

間で作品・作曲1 た1926年の作品、遠くにいる音楽 アルト・ソロか終、 軽もシャンーなトラ ク

一作曲、1927年の作品、ドン・アーインのきざむ歯 切れの良いギターのリズムに乗って、テティはスイ ンターが数を開かせる

#### 2. オール・アイ・ニード・イズ・ユー

トーター・テローズ作曲 ヘニー・ティウェスト : チェル、ペリンュ作詞による1942年の作品。 買いているから 私の欲! いのはあなたたけ、と第

#### 3 変を切いて

レイ・パープルか9934年に作ったもので、多くこ 銀毛が銀 ていみタクリタード曲 もたれの名を担 でんこうにあらす といく状態を、テテ、仕切な く訴えるかごとく表現している。

#### 4 ミスター ユーブ・ゴーン 位とアルトの資調を帯がたイントロに続いて、テテ

・はブルーなムードで、せつせつと歌い上ける 5. ha . a -テート・・・ドロストリー・ドーシーが作曲。へ

#### ニー・ティル、くが刷をつけた1939年の作品。タイ トルにな ている曲で、私の心と愛のすべてをあな たに トテティは、スローに、し くりと歌いかけ

#### 6. 天国をはなれて リチャート、ホワイティンで作曲、ウェルター、

プローク作品 1936年のミュージカル映画だと、アレ <アドー・シェア: の中で飲われた ショナ・ショ ・ ての: - トットラニ 、 トの間点をはさんで、 テティ仕軽く、心検疫くスインでしている

(新秋·寒田秋三)

Side 1 Prologue/Inside (3:57) Mantra I/ Meditation (2:20) Muntza Mahal (3:23) Unity (4:32) Agra (1:38) Side 2 Vibrations (1:41) Akasha (2:52) Jumna (2:42) Shah Jahan (5:40) Mantra II/ Duality (2:24) Ustad Isa/ Mantra III (2:27) The selections are ASCAP .
Produced by Paul Horn for I/IR Productic Recording engineer: John Archer Recorded on location in the Taj Mahal, India, April 25, 1968.
Photos by Earl Barton and Larry Kurland OF SOLIT SHORTH 







A SIDE

### TAKE CONTROL OF THE PARTY

"LITTLE" LOUIE VEGA CLUB MIX

2. KEN LOU OUB

3. MASTERS AT WORK BEATS



B SIDE

# TAKE CONTROL OF THE PARTY

1. PROGRAM BELTRAM VOCAL MIX

2. PROGRAM BELTRAM INSTRUMENTAL

3. SINISTER OUB

#### SIDE A.

Produced by Jam El Mar For Allata Productions
Written by B.G. The Prince of Rop & Jem El Mar
Additional Production and rende by "Linfo" Louis Vega and
Kenny "Dope" Gonvaler for Mosters at Work Productions, In
Additional Keybourds: Todd Terry

engineer: Dave Durlington for 23 West Productions, Inc.
Misad at Battery Studios, NYC

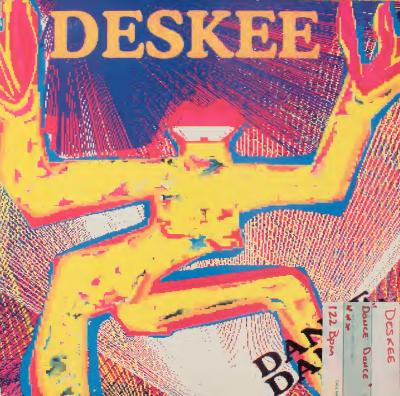
#### SIDE B:

Additional Production and remix by Josy Bekram and Program 2 f
Program 2 Productions.

Mastered by Vlado Moller and Mark Gartenberg at Sony Music Studio Operations, NY.

Special versions from the Epic Release: THE POWER OF RHYTHM













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# **PEOPLE WANT BASS**

PRODUCED BY KHAYREE FOR DON'T GIVE UP PRODUCTIONS Executive Producers: Jay King and Benny Medina

Original versions available on the Warner Bros, album AT LAST.

Available on LR Cassatte and Competi Disc (NY/2-2373).







# Eveningsong



Songs by Marcus Allen, Bobbin Zahner, and Peter DuPont Songs of love

& moon-filled nights

Side 1

O Mistress Mine (4:30) Per de Per de Prajtina (4:15) Song for a Deva (4:15) Prayer for an Unborn Child (4:00) Minor Key Lullaby (4:40)

Side 2

Fables (4:00) Gishi (12:30) Wedding Song (3:18) Whatever Records PO BOX 3073 BERKELEY, CA. 94703 Produced by Jon ('Noj') Bernoff and Marcus Allen

Recorded at Whatever Studios, Highlands, No. Carolina

Mixed at Celestial Sound San Francisco, Calif.

> Mix engineer Steven Hill

Cover photo Dean Campbell

Cover art Rainbow Canyon



# Songs of love & moon-filled nights

Side 1

#### O Mistress Mine

Words by William Shakespeare Music by Marcus Allen and Julie Ann Highland Marcus Allen: Vocal, piano Jon ('Noj') Bernoff: Vibes

O Mistress Mine, where are you roaming? O stay and hear, your true love's

coming That can sing both high and low

Trip no further pretty sweeting Journeys end in lovers' meeting Every wise man's son doth know

What is love? Tis not hereafter Present mirth hath present laughter What's to come is still unsure

In delay, there lies no plenty
Then come kiss me, sweet and
twenty
Youth's a stuff will not endure.

#### Per de Per de Prajtina

Words from an old gypsy source, adapted by Marcus Allen Music by Marcus Allen

Marcus: Vocal, puno Noi: Vibes

This is a gypsy charm which was recorded in an old book. I have roughly translated some of it in the English verses.

According to legend, if you chaut these words on a New Year's Eve night white shaking a willow tree, a white dog will bark, and your true love will come running up to you. . . And you'll be wedded and bedded within the year.

Per de per de prajtina Vara kash hin has kamov Baso paro dzui u klo Pirano dzal may zigo

New Year's Eve, a willow tree... Where will my true lover be? Shake the tree, shake the tree When will my love come to me? When will my love come to me?

Many earths on earth there be Who I love mine own will be Grow, grow willow tree No sorrow unto thee No sorrow unto me Scattered leaves around I see Where will my true lover be? Ah, the white dog barks at last And my love comes runnin' fast And my love comes runnin' fast!

Thank you Lord, for now I hold My lover with your charms of old Before next New Year's Eve will fall I'll be wedded and bedded and all. . . .

I'll be wedded and bedded and all!

#### Song for a Deva

Words and music by Marcus Allen

Marcus: Vocal, piano Noj: Bass

This song is for Kimberly Randall. The second verse is particularly beautiful, I feel—saying a lot about what a relationship really can be: a mirror for each other's beauty and wonder.

Sweet thoughts of you
Turn into a love song
A melody too
Comes drifting along
Do you know
What a beauty you are
You're a flower blossoming bright

With the light of a star

(Chorus:)

Sweet, sweet lady —

An angel in thin disguise

Sweet inspiration —

I can see it in your eyes

I give to you
The best gift there can be
I give you a mirror
And now you can see
The beauty you are!
To see is to be free
Look in the mirror now —
Miracles unfold in front of thee

(Chorus:)
Sweet, sweet lady —
An angel in no disguise
Sweet inspiration —
I can see it in your eyes

Just seeing you
Blows me away
Into realms of bliss
Into a brighter day
Do you know
The gift you've given me?
New life, new love,
New eyes to see

(Chorus)

#### Prayer for an Unborn Child

Words by Noia Dawn Music by Marcus Alien

Marcus: Vocal, piano Noj: Vibes

In the magic spot where bends the steel Where green trees grow yet granite yields

In this holy place I come to you Your presence fills Oh, hear my words

The face of God is seen in you A man, a god are one in you Left and right and dark and light An eye in prayer an eye to see And yet a third appears to me

Love is the rock is what I see It fills the whole of what is me

The wood above is as below A sacred place in which to grow I plant you here a child of mine A child of man who is divine

As in a dream so long ago Oak above and stone below This is the place with russet leaves And river flow to tend the trees

A hollow nest is marked with care A wooden cross of leaves is bare Wrapped in clothes the oak tree's fruit And laid inside this wooden womb Where river flows free and wild winds croon

I ask God's blessing on this unborn child Guide him, keep him undefiled



#### Minor Key Lullaby

Words and music by Marcus Allen

Marcus: Vocal, piano Noi: Vibes

The first side ends with a lullaby which turns into a love song once the kid is asleev.

Little baby, don't you cry Sweet sleep is drawing nigh And your mama - she's with you And your Lord is with you too, with you too

Little lady, close your eyes And you'll see a surprise All around us it is night But within you'll see a light Shining bright

Lovely lady, take my hand Let us walk on golden sand Lovely lady, be my love And a light will shine above shine above

Lovely lady, take my heart For tomorrow we may part First the sun shines, then the rain Then the sun will shine again, shine again

#### Fables

Words by Chris Music by Marcus Allen

Marcus: Vocal, piano Noi: Vibes

Fables spin by firelight Like smoke, they rise from embers

The past like a dream lies dying And hopes someone remembers And hopes someone remembers

When castles rose with soaring Too far away to reach again

Like smoke they rise from embers Like smoke they fade again Like smoke they fade again

Too wise to dream the fool awakes Too foolish to go on dreaming Too old to wish on falling stars So young it does not matter So young it does not matter

#### Gishi

Words and music by Bobbin Zahner Instrumental arrangement by Noj Bernoff

Bobbin Zaliner: Vocal, acoustic guitar Peter DuPont: Guitars, bass Ruthe Schwarz: Flute Noj Bernoff: Vibes, drums, keyboards,

percussion Nick Hodgson: Harp

Bobbin Zahner is a brilliant writer, whose images soar into high states of being. Gishi is a six-part musical epic lovesong. Gishi, standing there before the fire

The Night Angel cries. her burning wings flying high flying high

Gishi, walking beneath a sky of glass

The Night Angel sings from the moon drifting past drifting past

Ah greet the Night Angel At the door of the evening Her embrace opens wide to enfold

you In your believing Yes to carry you far and away from all sorrow

Thru the starry moonlit night until the light of tomorrow Oh Gishi, the Night Angel Gishi, the Night Angel

Gishi, among the falling of the leaves, The Night Angel sighs, like a memory upon the breeze upon the breeze

Wedding Song

Words and music by Peter DuPont

Peter DuPont: Vocal, guitar Noj Bernotf: Piano

Peter DuPont was only 17 when he wrote and recorded this. I feel it's destined to be an all-time great song -one to sing to every lover you'll ever have. . .

It seems to me we should be married for all of time to see To laugh and play and cry for awhile before you go away

The love we have is quite unique we both know when it's there I've learned to look into your eyes and feel when you want to share

And all we need is to love each other now Whenever we're together whenever we're apart Every time that we meet just to make things complete

Marry me, not in a church and not in the eyes of the law Marry me in your heart there'll be no ties at all

Whenever we're together I'll take your hand in mine And drift into that land where we are one mind

Marry me, my love my love, please marry me

To look into your eyes when you're feeling love for me It's something so unreal that no one can ever steal

Marry me, my love my love, please marry me Oh l love you

Liner notes by Marcus Allen

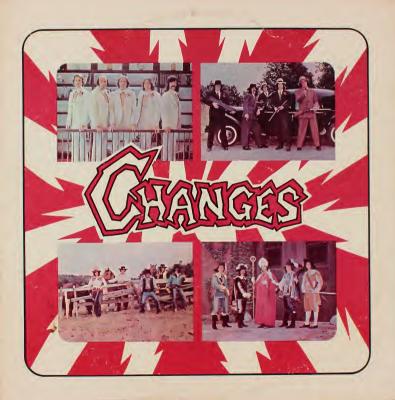
All songs © 1978 Marcus Allen except Gishi © 1978 Bobbin Zahner, and Wedding Song @ 1978 Peter

> Produced by Noj Bernoff and Marcus Allen Recorded at Whatever Studios Highlands, No. Carolina Mixed at Celestial Sound San Francisco, Calif. Mix engineer Steven Hill Cover photo

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Dean Campbell

Berkeley, Calif. 94703





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#### SIDEA

WE WILL BE (P.Foret, L.Bisceglia 8th St. Records)

LET ME SAY THIS ABOUT THAT (J.Bangrazi, P.Foret, 8th St.

YOU'VE LOST THAT LOVIN' FEELING (Mann-Weil-Spector-Screen Gems-Columbia BMI) 3:57 GIGOLO/I AIN'T GOT NOBODY

(Casucci-Caesar Chappell Ltd.

DAY OF THE EAGLE (R. Trower: Chrysalis Music ASCAP)

#### Musicians

PETER FORET: Vocals, Lead Guitar, Bass Guitar, Keyboards LENNY BISCEGLIA: Vocals, Bass Guitar, Lead Guitar, Drums

IOHN THOMAS: Vocals, Saxophones, Bass Guitar, Percussion JACK BANGRAZI: Vocals, Drums, Keyboards, Jazz Kazoo

BOB BOEDECKER: Vocals, Keyboards, Trumpet, Flugelhorn, Bass Guitar, Rhythm Guitar, Harmonica, All Whistle Solos

#### SIDER

CITY COUNTRY CITY (War; Far Out Music Inc., ASCAP) WHITE RABBIT (G. Slick: BMI) 3:26 NATURE'S WAY Randy California) ROCKIN' ROBIN (Thomas, Record Music Pub. BMI) SEE SAW (Departure: Edge-See

Saw; Lodge BMI) LOOKIN' FOR LOVE H.W.

Alexander & Zelda Samuels: Kags: BMI) 2.08

Co-Produced by:

**OTI** Productions

RECORDED AT: NORTHERN RECORDING STUDIOS. Maynard, Massachusetts



SPECIAL THANKS TO: Mickey Foret, our light and sound technician, and our families and friends.



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ENGINEER: David Butler PHOTOGRAPHY: R. T. Macdonald Hyannis, Mass COVER DESIGN: Trademark



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Rick Shea WNTY Disc Jockey Southington, Connecticut

SIDE ONE
TEDDY BEAR
ONE DAY AT A TIME
GOOD HEARTED WOMAN
COWBOY'S LOVIN' NIGHT
TIME 15:44



SIDE TWO
STATUE OF A FOOL
I'LL GET OVER YOU
MULE SKINNER BLUES
BLUE BAYOU
TIME 18:09

# SOMEHOV. SOMEVAY



# SOMEHOW, SOMEWAY

AS SUNG BY
GLENN
YARBROUGH
WITH THE
ROWEN OPCHESTED

JIMMY BOWEN ORCHESTRA AND CHORUS

	SIDE ONE
SOMEHOW, SOMEWAY (I'M GONNA GET TO YOU)	2:40
ASK ME WHAT I AM	2:25
MISTER, CAN'T YOU SEE	2!59
THINGS YOU DO	2:43
THE GIFT OF LOVE	2:32
	SIDE TWO
BABY, YOU COME ROLLIN' ACROSS MY MIND	2:34
CHILD OF THE NIGHT TIME	2:50
MARY SUNSHINE	2:35
THE GRASS WON'T PAY NO MIND	3:25
THE LAST THING ON MY MIND	3:19

PRODUCED BY JIMMY BDW FOR AMDS PRODUCTIONS. I POSED AND CONOUCTED BY GLEN O. HARDIN AND PETE CARPENT.

> EDDIE BRACKETT ART ORECTION

THANKS TO JINX AND KEN KRAGEN, TOM SMOTHERS, AND KEN FRITZ FOR RELEASE OF THE COVER PHOTDGRAPH



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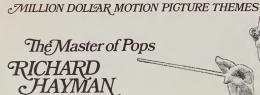
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"SERPICO" .. "MAME" and a brand new version of

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1. The Way We Were	ASCAP	3:24
2. Theme from Papillon (Free As The Wind)	BMI	2:30
3. Last Tango in Paris	BMI	3:03
4. Lara's Theme (from Dr. Zhivago)	ASCAP	2:44
5. Ruby (from Ruby Gentry)	ASCAP	2:52
SIDE TWO		
1. Theme from The Exorcist (Tubular Bells)	ASCAP	3:13
2. Sadie Thompson's Song (The Blue Pacific Blues)	ASCAP	2:28
3. Theme from Serpico	ASCAP	3:10
4. Mame	ASCAP	2:55
5. Theme from 2001 - A Space Odyssey	Public Domain	3:47

Produced and Arranged by: RICHARD HAYMAN

Recorded at GROOVE SOUND STUDIO, N.Y.

Recorded at GROOVE SOUND STUDIO, N.Y Engineer: EDISON YOUNGBLOOD

RICHARD HAYMAN plays The Conn Electronic Organ, The Conn Electric Band & Hohner Accordions and Harmonicas Exclusively.



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### ADRIAN & TERRELL "DANCE WITH ME"

THIS SIDE

1. MAIN SDIT W/ RAP

1. MAIN SDIT W/ RAP

2. ACAPPELIA

2. ACAPPELIA





# Trong Riley / A Lainten In Turind Air

And then all wars ended / Arms of every kind were outlawed and the miscise gliedly contributed them to gish founders in which they were method down and be seen to gish founders in which they were method down and grantled grantly and the grantly all the grantly and grantled grantly and grantled grantly and grantled grantly and grantled grantled

The surphine and were curred / People warn in the sparkling return budder blue sites insteaded only with increape pouring from the new factories / The energy form dismanified nuclear weapons provided free heat and light / World health was restored / Anabundheed of opins' veglebbles, fruit and grains was growing wild single the discarded Ingliways / National titigs were seen together into bright youthor (cross lents under which politicals were actived to perform the control of the provided of the control o Columbia

Terry Riley: A Rainbow in Corved Air (MM1-1840)
Sing 2
Terry Riley: Poppy Nagood and the Phantom Band (MM1-1840)
All the music on this recording is played by Terry. In A Rainbow

we use mass, or ear recovering 5 played by letty. In A Miscool in playe lettic egain, electric harpischerd, duckshord, dumber sangehoe distriction of the played by the control anophoe distriction of the post of the played by the were adapted for their letting by 6th Kelotish and resemble the sound several distriction of the played by 6th Kelotish and resemble the sound first allum for Columbia, in C (MS 1781) has been described by Janet Rotter his first allum for Columbia, in C (MS 1781) has been described by Janet Rotter

His first album for Columbia, in C (MS 7178) has been described by Janet Rotte in Glamour as "the global village's first ritual symphonic piece."

number 70-7507 applies to MS 73

# KING SWALLOW

"child of the universe"



# KING "child of the universe" SWALLOW



EXECUTIVE PRODUCER RAWLSTON CHARLES OF CHARLIE'S RECORDS 1271-1273 FULTON ST. BKLYN., NEW YORK 11216

SIDE A SIDE B

(1) DON'T STOP THE PARTY (1) COUP DE'TAT

(2) PLENTY WINING (2) HOPE OF THE NATION

(3) CHILDREN OF THE UNIVERSE (3) GENERAL SURVEY

(4) WHILE THERE'S LIFE THERE'S HOPE

STUDIO ENGINEER .. RANDY PHIPPS • ERIC MICHEAUD
MUSIC ARR. & ACC.. ART DECOTEAU
PHOTOGRAPHY BY.. GERALD PRICE
PRESS PHOTO STUDIO
ST. JOHNS
MIXET AT... MUSIC FARM STUDIO. NEW YORK
ENGINEER ... AKILI WALKER Eddle 'Voungblood'
ALL SELECTIONS COMPOSED BY RUPERT PHILO MIGHTY SWALLOW
BACKGROUND VOCALS ... ELLSWORTH JAMES, JUNIOR BYRON.
DEBBY GRANT. BERT CLARKE.

RECORDED AT...K.H. STUDIO SEA LOTS, P.O.S. TRINIDAD

MANUFACTURED AND DISTRIBUTED BY CHARLIE'S INC . 1271 and 1273 FULTON ST., BKLYN, N.Y 11216

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7ma

1892MF

ARRACISE VILLY GEORGIO



SEX APPLANTA



P. 1987. Motour Record Conferences. C. 1987. Motour Record Corporation, Hollyward Cultivation 201826. All rights reserved. Printed in the United States by MCA Distributing Corporation.

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#### FOR PROMOTIONAL USE ONLY/ NOT FOR SALE

# save the night for me

Written by Robby Sandstrom, Michael Price & Maureen Steele

No one ever told me love could hurt like this I picture her there in your arms lovin' every kiss You said there was someone else Can't say I never knew But you give her so much each day

Is it asking too much of you

(CHORUS) (To) save the night for me A little time so we can be together Save the night for me I need you now baby

> More than ever Save the night for me

The close to might wall keeps on ticking the time away Visions of us in the night get me thru the day Maybe I am just a fool

Maybe I am just a fool
To be at your command
But I want you so bad that I

Will take anything I can
(CHORUS) Save the night for me

A little time so we can be together Save the night for me I need you now baby More than ever Save the night for me Ooh baby

Let's be together Save the night for me

(REPEAT CHORUS)

(NEFEAL CHUNUS)

1985 Jobete Music, Inc. | Bobby Sandstrom Music | IASCAP|

Lyrics Used By Permission. All Rights Reserved

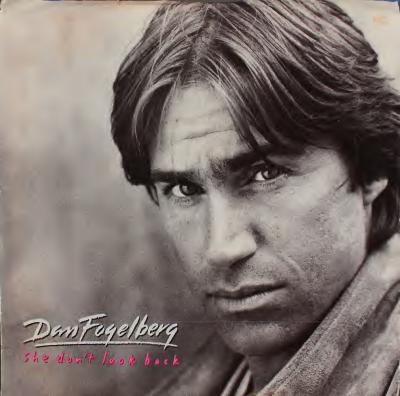
### PRODUCED BY STEVE BARRI & BOBBY SANDSTROM

Associate Producer: Roger Nichols Arranged by Bobby Sandstrom From the Album, "NATURE OF THE BEAST," 6141 ML





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DAN FOGELBERG AND

FULL MOON/EPIC RECORDS, CASSETTES

RUSS KUNKEL

AND COMPACT DISCS (40271)

#### DEMONSTRATION ONLY/NOT FOR SALE

34-07044



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# Go Crazy

From the Motion Picture

SOME KIND OF WONDERFUL

MCA-53036

# FLESH FOR LULU

U

4

PRODUCED BY STEPHEN HAGUE Remixed by David Jacob

rom the Motion Picture Soundtrack a SOME KIND OF WONDERFUL MCA\_6200

Flash For Luly Courtsey of Bennary Bennuet Records

I go crazy when I'm without you . . . I go crazy when I'm without you . . . What have I done today Just sat and watched the tets fly over A car goes by and the sun goes down We talk about the town This city's mad in the head And sick in the soul And all the stars flew away A Iong time ago Well isn't that nice, like Miami Vice I go crazy when I'm without you I oo crazy when I'm without you Well your life is like an infant's dream It's like everything's on TV You see your face in the mirror Could it be your place in the mirror So we turn on the TV one more time

Yeah, and we see that everything is fine but what have I done today I go crazy What have I done today I go crazy when I'm without you I go crazy when I'm without you Sue Ellen Tooks so upset This isn't the first time

There's things going on behind her back They'll give you a heart attack I go crazy when I'm without you I go crazy when I'm without you Written by James Mitchell, Kevin Mills, Nick Marsh and Rocco Barker. © 1986

And it want be the last

Nick Marsh and Rocco Barker. ©1986 Nancy Hughes Songs (ASCAP)/Famous Music Corp. (ASCAP) All rights reserved. Used by permission.

A JOHN HUGHES PRODUCTION

# SOME KIND OF WONDERFUL

PARAMOUNT PICTURES PRESENTS
A HOWARD DEUTCH HILM SOME KIND OF WONDERFUL
ERIC STOLTZ MARY STUART MASTERSON
CRAIG SHEFFER and LEA THOMPSON ... BUD SMITH
MEMORIAM MICHAEL CHINICH and RONALD COLBY

""" JOHN HUGHES """ JOHN HUGHES IN
""" JOHN PICTURE A PARAMOUNT PICTURE









#### RECORDS

RI 5010 (RI 5010 AS)



SIDE 1 33 1/3 RPM

#### THE INSTITUTIONAL RADIO CHOIR OF

BROOKLYN, N.Y.

Heyward Jr.) (Savgos Music, Inc.-BMI)

3. I GIVE MY ALL TO THEE (4:37) (I. A. (Butch)
Heyward Jr.) (Savgos Music, Inc.-BMI)
4. GOT TO GO THROUGH (4:20) (J. C. White)
(Jonan Music, Inc./GIo-Jay Publishing-ASCAP)

(P) 1985 Savoy Records, Inc.

(P) 1985 Savoy Records, Inc. 1. IT'S MIGHTY NICE TO BE A WITNESS (5:50).



#### RECORDS

RI 5010 (RI 5010 BS)



SIDE 2 33 1/3 RPM

## THE INSTITUTIONAL RADIO CHOIR

BROOKLYN, N.Y.

2 NOTHING (3:19) (I. A. (Savgos Music, Inc.-Bw. (Savgos Music, Inc.-Bw. (Savgos Music, Inc.-Bw. Heyward Jr.) (Savgos Music (Jonan Music, Inc./Glo-Jay Publishing-ASCAP)

3. SOMETHING INSIDE OF ME (4:20) (I. A. (Butch)

(J. C. White, D. Williams) (Chaca Music Corp.) (Sure) (Plants Savov Records)

I Nowe Lost Home Last WIGHT 2' Cames - Chucker Booker 303BN BROWN
TE! AINT Good Enough



3946 A

Executive Producer Janet & Junior Time 6:14 **DISCO 45** 

P © 1980 2M Music

Dist. by VP Records Jamaica Ave., Queens 212 - 291-7058

#### PENNY FOR YOUR SONG

(V. Smikle & J. Bennett)

#### JUNIOR SOUL

**Backed by The Revolutionaires** 

Recorded at CH. 1 Kingston, Jamaica



3946 B

Executive Producer Janet & Junior Time 6:14 DISCO 45

P © 1980 2M Music

Dist. by VP Records Jamaica Ave., Queens 212 - 291-7058

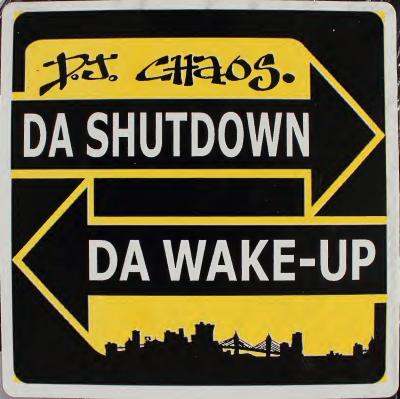
#### **VERSION**

(V. Smikle)

#### JUNIOR SOUL

Sly Rabbie & The Revolutionaires with The Tamplins

Recorded at CH. 1 Kingston, Jamaica





# CHAOS

PRESENTS...

# DA SHUTDOWN

**33RPM** 

PARTY

TRACKS AV346







SOCA-SALSA

(Gordon Jackman)

Aranged and Prod. by Eddie Hooper & Gordon Jackman Exec. Producer Fitzroy Ogelton



SIDE ONE

J-012 P. 1983 P.R.S. STEREO 33 1/3 RPM

GORDON JACKMAN

Recorded and Mixed at Juledd Studio Brooklyn, N.Y. All Rights Reserved



SOCA-SALSA

(G. Jackman & B. Hooper)

SIDE TWO

Aranged and Prod. by Eddie Hooper & Gordon Jackman

Exec. Producer Fitzroy Ogelton



J-012 P. 1983 P.R,S. STEREO 33 1/3 RPM

**INSTRUMENTAL** 

Recorded and Mixed at Juledd Studio
Brooklyn, N.Y.
All Rights Reserved



### COUNTERPOINT/ESOTERIC RECORDS

SIDE 1



CPT-573-A

PETER LESTCHENKO
RUSSIAN SONGS

1. SINIAYA RAPSODIA
2. LIOTSIA PIESNIA
3. AY DRUG GITARA
4. TSHORNYE GLAZA
5. ZABIT TEBIA
6. TATJANA
7. BURAN
8. TCHTO MNIE GORE

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### **COUNTERPOINT/ESOTERIC RECORDS**

SIDE 2



CPT-573-B

PETER LESTCHENKO
RUSSIAN SONGS

1. SZHIZN TZYGANSKAYA
2. VERNIS
3. TI I ETA GITARA
4. PRIZNAISYA MNIE
5. BESSARABY ANKA
6. VSE CHTO BILO
7. CKASZITE POCHEMY
8. MOYA MARUSITSCHKA

PINBOLZI

OOO

OOO

OOO

FRIC RECORDS: 1313 NORTH VINE STREET.



Stereo 33 1/3 rpm SIDE A JWCM 106-LP

Distributed by J. W. Records 28 33 Church Avenue Brooklyn, N.Y. 11226 Tel (718) 693—9261 Fax (718) 693—9271



Distributed by
Crosby Music
54 Western Main Road
St. James, Trinidad
Tel. /Fax
(809) 622-3814

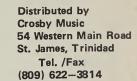
Pub.: Lew is & Lew is Publishing
PRS

- **▼1. FOLLOW DE LEADER** 
  - 2. RUNNIN
  - 3. RUNNIN-RING BANG MIX

Produced by Nigel Lewis
Exec. Producer: Earl Crosby

# CR®5B7'S nigel + marvin

Stereo
33 1/3 rpm
SIDE B
JWCM 106-LP
Distributed by
J. W. Records
28 33 Church Avenue
Brooklyn, N.Y. 11226
Tel (718) 693—9261
Fax (718) 693—9271

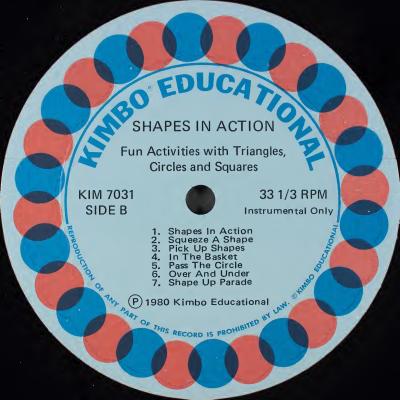


Pub.: Lewis & Lewis Publishing
PRS

- 1. THE URGE
- 2. UNTOLD STORIES (SOCA MUSIC)
- 3. UNTOLD STORIES (SOCA MUSIC)

Produced by Nigel Lewis Exec. Producer: Earl Crosby







PRESENTS

LES STRAND

at the

BALDWIN ORGAN

(F-1634)



3-231

FINE AND DANDY (Swift)
WILLOW WEEP FOR ME

(Ann Ronnell) BIDIN' MY TIME (Gershwin)

(Kern)
DANCING ON THE CEILING (Rodgers)

FASCINATIN' RHYTHM (Gershwin)

MICROGROOM

PRESENTS

LES STRAND

at the

BALDWIN ORGAN

(F-1635)



3-231

I HEAR MUSIC (Lane)

A FOGGY DAY (Gershwin)

MY FUNNY VALENTINE

(Rodgers) ISN'T IT ROMANTIC

(Rodgers)

I COVER THE WATERFRONT

(Green) HOW LONG HAS THIS BEEN GOING ON (Gershwin)

TONG PLAYING MICROGROOM



UL-101 STEREO



SIDE A 331/3 RPM

1. SNAKE RAG
2. SWEET SUBSTITUTE

3. GEORGIA SWING

4. TOM CAT BLUES
5. KANSAS CITY STOMPS

6. I WANT A BIG BUTTER AND EGG MAN

Uptown Lowdown Jazz Band



UL-101 STEREO



SIDE B 331/3 RPM

1. MABEL'S DREAM
2. LONESOME GAL IN TOWN
3. FICKLE FAY CREEP
4. JELLY ROLL BLUES
5. A GOOD MAN IS HARD TO FIND
6. FROG-1-MORE RAG

Uptown Lowdown Jazz Band

T.K.O. POSSE

T.K.O. POSSE

Featuring "K" - DOGG of the Royal K-Boyz

YOUR DADDY'S ON THE PIPE

(Terrence A. Edwards, Calvin Mills II)

1) Radio version (3:45)

"2) Crack bouse version (5:56)

- \*2) Crack house version (5:56)
- 3) Bonus beats (4:12)

33% RPM SMOKIN' SIDE QPS - 54189-1

®1991,TASTE GOOD



**FOR** PROMOTIONAL **USE ONLY** 

> TWSTE GOOD Records

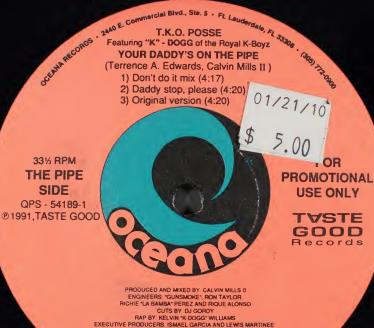
PRODUCED AND MIXED BY: CALVIN MILLS II \*ADDITIONAL PRODUCTION AND REMX BY: RIQUE "BILLY BOB" ALONSO ENGINEERS: "GUNSMOKE" RON TAYLOR. RICHIE "LA BAMBA" PEREZ AND RIQUE ALONSO CUTS BY: DJ GORDY RAP BY: KELVIN "K-DOGG" WILLIAMS

EXECUTIVE PRODUCERS: ISMAEL GARCIA AND LEWIS MARTINEE PUBLISHED BY: PANCHIN PUBLISHING (BMI)

PUBLISHED BY: PARCHIN PUBLISHING (Bile)

\*\*\*PROPRIED DUPLICATION IS A VIOLATION OF APPLICABLE LINES

\*\*\*PROPRIED DUPLICABLE LI



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Manufactured and Distributed and Distri



# JUANITA HALL "BLOODY MARY SINGS THE BLUES"



TS 78-1 LP Stereo Side A

HOLD THAT TRAIN 3:06
GOOD OLD WAGON 3:34
NOBODY WANTS YOU 3:42
I DON'T WANT IT SECOND HAND 2:46
A GOOD MAN IS HARD TO FIND 3:52

Dist by Tellerhouse, Inc.



# JUANITA HALL "BLOODY MARY SINGS THE BLUES"



TS 78-1 LP Stereo Side B

GIMME A PIG FOOT 3:26
AFTER YOU'RE GONE 2:40
BABY WON'T YOU PLEASE COME HOME 2:21
SECOND FIDDLE 2:29
DOWNHEARTED BLUES 3:38

Dist. by Tellerhouse, Inc.

# THE DYNAMIC CLARENCE CARTER

1. I'D RATHER GO BLIND 3:05 (E. Jordan - B. Foster) 2. THINK ABOUT IT 2:41 (Don Covay)

3. THE ROAD OF LOVE 2:52 (Clarence Carter)

# ATLANTIC SIDE





ST-A-681485

**GEMA** 

P. 1969

4. YOU'VE BEEN A LONG TIME COMIN' 2:44
(Barry Mann - Cynthia Weil)
5. LIGHT MY FIRE 2:50
(Morrison - Manzarek - Krieger - Densmore)
6. THAT OLD TIME FEELING 2:30
(Carter - Hall - Daniel)

ATL-SD 8199

## THE DYNAMIC CLARENCE CARTER

1. STEAL AWAY 2:37 (Jimmy Hughes)
2. LET ME COMFORT YOU 2:15 (O. B. McClinton)

3. LOOK WHAT I GOT 2:57 (Charles Chalmers - Donna Rhodes)

## ATLANTIC SIDE

ST-A-681486

TEREO

GEMA

P. 1969

4. TOO WEAK TO FIGHT 2:15 (Carter - Jackson - Hall - Keyes) 5. HARPER VALLEY P. T. A. 3:33 (Tom T. Hall)

6. WEEKEND LOVE 2:38 (Moore - Jackson - Leakes - Chambers)

ATL-SD 8199



**OSCAR PETERSON AND NELSON RIDDLE** 

> STEREO V6-8562 A

 MY FOOLISH HEART—4:54 (Young-Washington) Joy Music

2. JUDY-3:34 (Carmichael-Lerner) Southern Music

3. 'ROUND MIDNIGHT-4:02 (Hanighan-Williams-Monk) Advanced Music

4. SOMEDAY MY PRINCE WILL COME-2:48 (Churchill-Morey) Bourne, Co.

5. COME SUNDAY-3:18 (Ellington) Tempo Music (ASCAP)

VO-8502 A
(63 VGS 604)

(ASCAP)

(ASCAP)

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(ASCAP)



OSCAR PETERSON AND **NELSON RIDDLE** 

STEREO V6-8562 B

(63 VGS 605)

Leeds Music (ASCAP)

Leeds Music (ASCAP)

Leeds Music (ASCAP)

Leeds Music (ASCAP)

- 1. NIGHTINGALE-4:07 (Peterson) Tomi Music (BMI)
- 2. MY SHIP-5:35 (Weill-Gershwin) Chappell & Co. (ASCAP)
- 3. A SLEEPING BEE-3:40 (Arlen) Harwin Music (ASCAP)
- 4. PORTRAIT OF JENNY-4:21 (Burdge-Robinson) Chappell & Co. (ASCAP)
- 5. GOODBYE-4:02 (Jenkins) Leeds Music (ASCAP)



VC 81074



Robbins Music Corp., ASCAP

Music from the Original Soundtrack of the Universal-International Picture WRITTEN ON THE WIND

a. Orchestral Selections from the Original Motion picture score composed by Frank Skinner — including the previously unreleased instrumental version of the Main Title Theme composed by Victor Young, Temptation (included orchestrally) composed by Nacio Herb Brown and Arthur Freed.

> b. "Written on the Wind" vocal version sung by the Four Aces — Lyrics by Sammy Cahn; composed by Victor Young.

The Universal International Orchestra The Universal International Orchestra Conducted by Joseph Gershenson

Conducted by Varese International MADE IN U.S.A.

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Northern Music Co., ASCAP

Music from

The Universal-International Picture

### **FOUR GIRLS IN TOWN**

First Movement Second Movement Third Movement

Rhapsody for Four Girls in Town Composed by Alex North Orchestration by Henry Mancini The Universal International Orchestra Conducted by Joesph Gershenson

Andre Previn, piano
Ray Linn, trumpet

Warese International MADE IN U.S.A.

gypsy moth records



### ALISON FARRELL FINE LINES

SIDEONE



- (45797)
- 1. Taking You On 3:07
- 2. Doomsday Blues 3:08
- 3. See No Evil 3.28
- 4. Thunder, Lighling and the Rain 4:25
- 5. All You've Left Me 4:47
- 6. Cradle My Soul 4:11

All songs by Aleson Farrell CVF 1987 BMI

Except Thung it, alguming and
the Ram 1500 1000 1000 1000 Music



### **ALISON FARRELL** FINE LINES

SIDE TWO



(45797)

- 1. Stop Being So Nice 3:47
- 2. Step Over the Line 3:48
- 3. World Without End 3-07
- 4. Since We Stritted 3:45
- 5. Welcome M= 3:44

All songs by Allson Farrell 600 1987 BMI



#### "SOMETHING OLD SOMETHING NEW"

STEREO Side 1



**KS-2112** Z4RS-4323

1. OH MARISHKA POLKA 2:40 (Yankovic)

2. SMILE SWEETHEART SMILE 2:47 (Yankovic)

3. BILLOWS POLKA 2:16 (Yankovic)

4. YOU ARE MY ONE TRUE LOVE 2:18 (Yankovic)

5. BLUE EYES CRYING IN THE RAIN
3:35 (Yankovic)

6. TROLLIE'S POLKA

2:56 (Yankovic)

CARL ZELLER ORCHESTRA

CUCA RECORD SAUK CITY , NISC.



#### "SOMETHING OLD SOMETHING NEW"

STEREO Side 2



**KS-2112** Z4RS-4324

T. ROCKING CHAIR 2:20 2. KATIE HOP 2:02

3. OVER THREE HILLS 2:43

1. DIG-A-BOO (Fat Boy) 2:19
5. HEEL AND TOE 2:06

6. KING FISH 3:11

CARL ZELLER ORCHESTRA

CUCA RECORD SAUK CITY . NIEC.

# "IT SEEMS TO ME" (Series 2) by Charlie Cutler

Spot Announcements - 2:00 each

331/3 RPM Microgroove



Side A 134206 A

- 1 Specialists Galore
- 2 Look Alikes
- 3 Cleaned Your Attic Lately?
- 4 Cousin Carberry's Ark
- 5 Mrs. Trumble's Humble Pie
- 6 The Nibbling Diet
- 7 Those Commuting Vikings
- 8 The Available No Sale
- 9 Coffee for the Burglar

BROADCASTING AND FILM COMMISSION
of the
National Council of Churches

# "IT SEEMS TO ME" (Series 2) by Charlie Cutler

Spot Announcements - 2:00 each

331/3 RPM Microgroove



Side B 134206 B

- 10 The Unhappy Blacksmith
- 11 We Had a Circus!
- 12 The Dented Big Dipper
- 13 Justice in Butter
- 14 Extra Power Perkins
- 15 How "Poplar" Are Your Roots?
- 16 Under The Hill A Lake
- 17 Monkey Wisdom
- 18 Comic Strip Prophecy

BROADCASTING AND FILM COMMISSION
of the
National Council of Churches

## "IT SEEMS TO ME" (Series 2) by Charlie Cutler

Spot Announcements - 2:00 each

331/3 RPM Microgroove



Side C 134206 C

- 19 Horse Car Sense
  - 20 A Helpful Calamity
  - 21 Getting the Message Through
- 22 How Not to Get Hurt
- 23 Pipe Line Magic
- 24 The Art of Getting Lost
- 25 Goodness with a Thermostat
- 26 Instant Civilization
- 27 That Neat Disease

BROADCASTING AND FILM COMMISSION of the National Council of Churches

# "IT SEEMS TO ME" (Series 2) by Charlie Cutler

Spot Announcements - 2:00 each

331/3 RPM Microgroove



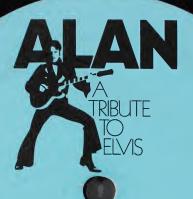
Side D 134206 D

- 28 That Was a Real Christmas!
- 29 The Fox on the Chain
- 30 Dated Brand Names
- 31 The Bank Teller's Gratitude
- 32 How to Measure People
- 33 Wanted One More Man
- 34 A Few Cracks Needed
- 35 Slow Down Pit Stop
- 36 Missing in a Meat Loaf

BROADCASTING AND FILM COMMISSION
Of the
National Council of Churches



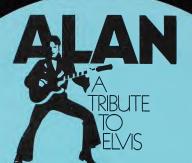




SIDE 1 STEREO

331/3 RPM

- 1. INTRODUCTION
- 2. BABY LET'S PLAY HOUSE
- 3. HEARTBREAK HOTEL
- 4. READY TEDDY
- 5. DON'T BE CRUEL
- 6. I WAS THE ONE
- 7. TREAT ME NICE
- 8. KING CREOLE



#### SIDE 2 STEREO



331/3 RPM

- 1. G. I. BLUES
- 2. VIVA LAS VEGAS
- 3. ONE BROKEN HEART
- 4. IN THE GHETTO
- 5. SUSPICIOUS MINDS
- 6. BURNIN' LOVE
- 7. PROMISED LAND

@ ALAN A TRIBUTE TO ELVIS





## Dhármá

P.O. BOX 40292, NASHVILLE, TN. 37204

#### JAMES WARD-HIMSELF

**DAR 1005** 



SIDE 1

© Calebration Press/ Dharmit Music, Inc.

MORNING SUN—2:27
O FATHER—2:41
CONSIDER THE LIMIT: -4:14
I WILL FOLLOW YOU—2:10
CREATION—3:22
ISAIAH 55—4:12
HE SHALL BE SATISFIED—7:2

All Songs Written By James Word ann Published By Extebration Press/Dipartio Ayulla, Inc. © Charma Productions Inc., Nashvilla, Tana.

## Dhármá

P.O. BOX 40292, NASHVILLE, TN. 37204

#### JAMES WARD-HIMSELF

**DAR 1005** 



SIDE 2

© Celebration Press/ Dharma Music, Inc.

SPEAK, TO ME-4:13
I WISH THAT I COULD ASK-4:16
LOVE TRILDGY
IT WAS SCIOL
I WILL JERVE YOU
I'M GLAD
STAR IN THE EASY-1 II
PSALM 90-5:10

All Soppe Writing By James Wat I and Problehed By Goldmillo. Press, Onermo Marky, True of China Press, Press, Marky Mark

### PRE REEL DREAMS RECORDS

### LIFE SAVINGS Carl Henry

SIDE ONE STEREO



33 1/3 RPM 8101 - 02

- 1. FOLKSINGER THEME
- 2. CITY WINDS
- 3. COLLEGE TOWN
- 4. THE TRUCK DRIVER'S CHRISTMAS SONG
- 5. IN OUR MASTER BED
- 6. THE ULTIMATE WHIM

©@1981 Carl Henry Music (BMI)

### PRE REEL DREAMS RECORDS

### Carl Henry

SIDE TWO STEREO



33 1/3 RPM 8101 - 02

- 1. THE BAR SONG
- 2. THE LOSERS IN THE STREET
- 3. GRANITE
- 4. BROTHERS
- 5. THE ROTTEN ROLL SHOW

©@1981 Carl Henry Music (BMI)

### CARL HENRY REEL DREAMS

REEL DREAMS RECORDS: 6 E. Newberry Rd., Bloomfield, CT 06002

SIDE ONE RP 1001



All The Knights (2:36) Home Again (2:32) · Those Break-up Songs (3:36) Outlaws (3:33) Donuts (3:01)

All songs @1979

### CARL HENRY REEL DREAMS

REEL DREAMS RECORDS: 6 E Newberry Rd Bloomfield, CT 46002

SIDE TWO RP 1001



Sun Day (2:36) Every Bar (2:28) Always Leaving Me (3:24) Kamera (3:41) The Other Side of the Stars (4:2)

All songs @1979





**UAS 6743** STEREO SIDE

- I. THE MAN SONG (R. Wegrzyn) 3:21 2. IT'S ALL IN YOUR HEART (R. Wegrzyn) 5:55
- 3. SHAKE IT OFF (R. Wegrzyn) 4:16
- 4. UNDERSTAND (R. Wegrzyn) 4:12
- 5. ABOVE ME (R. Wegrzyn) 2:53
- 6. DEN OF SIN (R. Wegrzyn) 2:17

LIBERTY/UA. INC. LOS ANGELES, CALIFORNIA





STEREO SIDE 2

- 1. BOOGUS BLACK & BLUES (R. Wegrzyn) 5:08
  - 2. SPRING (R. Wegrzyn-J. Polt) 3:17/
  - 3. WINDING THRU YOUR HEART (R. Wegrzyn) 2:38
    - 4. HARMONY (R. Wegrzyn) 2:40

      - 5. BIG DADDY SLAVE (R. Wegrzyn-A. Raimondi) 2:46

LIBERTY/UA. INC. LOS ANGELES, CALIFORNIA

## Side Mono

RJL-2715(RJL-2715-A)@ (JNM1-8915) (JAMA)

### To You from Teddi King

(トゥ・ユー・フロム・テディ・キング)

33 1/3 rpm



- 1. The Way You Look Tonight (Kern-Fields)
- 2. You Go to My Head (Gillespie-Coots)
- 3. Where Have You Been? (Porter)
- 4. How Come You Do Me Like You Do? (Austin-Bergere)
- 5. The Touch of Your Lips (Noble)
- 6. If I Could Be with You (One Hour Tonight)

with George Siravo and his Orchestra P '85 RCA RECORDS

MANUTACTURED BY RVC CORPORATION, TONGO, ALL MICES BEOLD BY RVC CORPORATION, TONGO, ALL MICES BEOLD BY RVC CORPORATION, TONGO, ALL MICES BEOLD BY RCA CORPORATION, TONGO, ALL MICES BEOLD BY ALITHDRIVE BY A CORPORATION.

### Side 2 Mono

RJL-2715(RJL-2715-B)® (JNM1-8915) (JAMA)

### To You from Teddi King

(トゥ・ユー・フロム・テディ・キング)

33 1/3 rpm



- 1. I Can't Believe That You're in Love with Me (Gaskill-McHuah)
- 2. All I Need Is You (DeRose-Davis-Parish)
- 3. The Very Thought of You (Noble)
- 4. Mr., You've Gone and Got the Blues (Eckstine-Russell)
- 5. To You (Davis-Dorsey-Shapiro)

MANUFACTURED BY RVC CORPORATION TOWN ALL REPORTS REAL PROPERTY OF THE SERVICE OF



0-85941



33 1/3 RPM

**STEREO** 



A SIDE

### LOW RIDER

LP VERSION/3:36 ACAPELLA/3:02

(H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, J. Goldstein, H. Scott, S. Alien, L. Julian, J. Stone, P. Klein, E. Cager, R. DeRougemont) TMC/Far Out Music/Henstone/Musicworks, BMI.

ST-DM-61189/61190-SP Produced by Davis Stone Klein for Hot Productions, Inc. 



0-85941





33 1/3 RPM

**STEREO** 



B SIDE

#### LOW RIDER

**INSTRUMENTAL/3:36** 

(H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, J. Goldstein, H. Scott, S. Allen, L. Jullan, J. Stone, P. Klein, E. Cager, R. DeRougemont) TMC/Far Out Music/Henstone/Musicworks, BMI. ST-DM-61191-SP

Produced by Davis Stohe Right for Hot Floor
Executive Producer: Henry Stone
Engineers: M. Marro, B. Greenspan
From the Atlantic Album 82300 - "GROOVY"

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\*\*Produced by Davis Stohe Right Floor
\*\*Corp. All Rights Reserved.\*\*

\*\*Produced by Davis Stohe Right Floor
\*\*Engineers: M. Marro, B. Greenspan
\*\*From the Atlantic Album 82300 - "GROOVY"

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\*\*Produced by Davis Stohe Right Floor
\*\*Engineers: M. Marro, B. Greenspan
\*\*From the Atlantic Album 82300 - "GROOVY"

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\*\*All Rights Reserved. Produced by Davis Stone Klein for Hot Productions, Inc.



39/1/3 RPM 49 74056

XSS 74056A





TENICOLIS A TRADEMARK OF CBS INC. MARCA



B.G. THE PRINCE OF RAP

33 1/3 RPM

SIEREU

XSS 74056B

@ 1991 Sony Music

(Germany) GmbH





L PASE COLUMN OF THE PARTY Program Common your Long Code 2. Programmo (on the Arkey Program Code (or t

FRICT. IS A TRADEMARK OF CBS INC. / MARCA REG.



### **DESKEE**

NOT FOR SALE



SIDE A-STEREO 2649-1-RDAB (2649-1-RD-A) 33 1/3 RPM

1. DANCE, DANCE (12" Version) 6:33 (Crumpley-Westbam-Jankuhn)

2. DANCE, DANCE (7" Version) 3:27 (Crumpley-Westbam-Jankuhn)

Copyright Control
Produced by WESTBAM
Recorded and Mixed at Low Spirit Studios, Berlin, West Germany
WESTBAM appears courtesy of Low Spirit

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### DESKEE

NOT FOR SALE



SIDE B-STEREO 2649-1-RDAB (2649-1-RD-B) 33 1/3 RPM

1. DANCE, DANCE (Dub) 6:29 (Crumpley-Westbam-Jankuhn)

2. DANCE, DANCE (Instrumental) 6:34 (Crumpley-Westbam-Jankuhn)

Copyright Control
Produced by WESTBAM
Recorded and Mixed at Low Spirit Studios, Berlin West Germany
WESTBAM appears courtesy of Low Spirit

@1990 BMG Music TMK(s)® RCA CORP. - MADE IN U.S.A.



#### **NEW CHOICE**



SIDE 1 0-21166



33 1/3 RPM

PRODUCED BY KHAYREE FOR DON'T GIVE UP PRODUCTIONS REMIX & ADDITIONAL PRODUCTION BY KHAYREE FOR DON'T GIVE UP PRODUCTIONS Remix Recorded & Edited by Felton Pilate & Gary Hobish at CD Studios, San Francisco Mastered by "Big Bass!" Brian at Bernie Grundman's Mastering Lab, Los Angeles Scratching Performed by I.C.E., Luvva D. & The Mack EXECUTIVE PRODUCERS: JAY KING AND BENNY MEDINA

From the Warner Bros. album AT LAST (1-25752)

1 PEOPLE WANT BASS! (Remix) 9:15
2 PEOPLE WANT BASS! (This One's For The D.J.'s) 5:02

(Khayree)

Jay King IV Publishing BMI

@1988 Warner Bros. Records Inc. for the U.S.



#### **NEW CHOICE**



SIDE 2 0-21166



33 1/3 RPM

PRODUCED BY KHAYREE FOR DON'T GIVE UP PRODUCTIONS REMIX & ADDITIONAL PRODUCTION BY KHAYREE FOR DON'T GIVE UP PRODUCTIONS Remix Recorded & Edited by Felton Pilate & Gary Hobish

at CD Studios, San Franciso
\*Recorded & Mixed by Gary Hobish & Khayree at CD Studios
\*\*Remix Engineers: Steve Counter, Felton Pilate & Khayree
EXECUTIVE PRODUCERS: JAY KING AND BENNY MEDINA

1 PEOPLE WANT MO' BASS! 6:14

2 IT'S JUST A GAME\* 4:43

(Khayree/Viqui LaZar)

3 FUNNY FEELING (It Ain't Funny Remix)\*\* 7:45
(Khayree/Pinky)

All songs King IV Publishing BMI

@1988, 1989 Warner Bros. Records Inc. for the U.S.



90134-1 **STEREO** 



SIDE ONE P 1984 Mirage

- 1. LET THE MUSIC PLAY (3:34) Chris Barbosa - Ed Chisolm (Shapiro Bernstein & Co. Inc./ Emergency Music, ASCAP.)
- 2. SWEET SOMEBODY (4:41) C. Josephs - R. Kilgore - A. Godwin (Jobete Music/Emergency Music, ASCAP/Not Fragile Music, BMI/Green Star Music, ASCAP.)
- 3. SOMEONE WAITING HOME (4:34) Curtis Josephs - Ann Godwin
- (Shopiro Bernstein & Co. Inc., ASCAP.)

  4 GIVE ME TONIGHT (6:05)
  Chris Barbosa Ed Chisolm
  (Shopiro Bernstein & Co. Inc./Emergency
  Music/Green Star Music, ASCAP.)

  5T-WTG-835381-SP

  ST-WTG-835381-SP

  ANARNER COMMUNICATIONS

  ST-WTG-835381-SP



90134-1 **STEREO** 





SIDE TWO P 1984 Mirage

- 1. MY HEART'S DIVIDED (4:27) Chris Barbosa - Ann Godwin (Jobete Music/Emergency Music, ASCAP) Green Mirage Music, BMI.)
- 2. IT'S YOU (4:02) Arnie Roman - Margee Forman (Emergency Music/Green Star Music ASCAP)
- 3. ONE MAN (3:45) Arnie Roman - Margee Forman (Emergency Music/Green Star Music, ASCAP)
- (Emergency Music/ Green Star Music, ASCAP)

  4. LET THE MUSIC PLAY (Re-mix) (6.03)
  Chris Barrbosa Ed Chisolm
  (Shapiro Bernstein & Co. Inc./
  Emergency Music, ASCAP.)

  ST-WTG-835382-SP

  ST-WTG-835382-SP

  AWARNER COMMUNICATORS

DJ

X1

EXCLUSIVE

DJ

X2

EXCLUSIVE

## SPECIAL RE-MIX BY D.J. PIERRE PREVIOUSLY UNAVAILABLE

1234-1-JD

SAFET
SWE

1. I
2

SIDE 1 33 rp

© 1996 ZYX-MUSIC
ZYX 66046-12

(Dave S

(Dave S SAFETY GROOVE

**Sweet Dreams** 

1. Bootleg Mix 6.03 2. Radio Mix 3.59



(Dave Stewart/Annie Lennox) Copyright Control



MADE IN GERMANY





MADE IN GERMANY

12" SINGLE

RICHARD JUNES BURGESS

## THE FUGITIVE

extended club mix

Produced by Richard James Burgess Mixed by John Luongo

> SPRO-9232/9233 33⅓ RPM: Stereo Promotional Copy/Not For Sale

> > PRINTED IN U.S.



RICHARD JAWES BURGESS



SPRO-9232 S99380A

THE FUGITIVE (Extended Club/Version)
(R. Burgess-J. Walters) Time—7:30
Heisenberg International (USA) Inc. ASCAP
(Album Version available on Mint LP
"RICHARD JAMES BURGESS" MLP-15019)
Produced by Richard James Burgess
Arranged by Jimmy Biondolillo
Mixed by John Luongo

33-1/3 RPM NOT FOR SALE

@1984 Capitol Records, Inc.



#### RICHARD JAMES BURGESS



SPRO-9233 5993808 599380

1 THE FUSITIVE (Dub Version)\*/
R Burges: I Walter / Time - 7-12
Hessaberg International (USA )\* ASCAP
2. THE FUGITIVE (Single Version)\*
(R. Burge - J. Walter) Time - 3.32
Hesenberg futer in USA Inc. ASCAP
(Album Version wellable on Mini LP
RICHARD JAMES BURGESS' MLP-15019)
Produced by Richard James Burgess
All anged by Jimmy Brindolillo
Mixitive - Mudago
2 Fed by Richard James Burgess
33-1/3 RPM

33-1/3 HPM NOT FOR SALE

@1984 Capitol Record: The







WE WILL BE (P.Foret, L.Bisceglia, 8th St. Records) 4:37

LET ME SAY THIS ABOUT THAT
(J.Bangrazi, P.Foret, 8th St.
Records) 3:11



YOU'VE LOST THAT LOVIN' FEELING (Mann-Weil-Spector-Screen Gems-Columbia BMI) 3:57

GIGOLO/I AIN'T GOT NOBODY (Casucci-Caesar Chappell Ltd. ASCAP) 4:54

DAY OF THE EAGLE (R. Trower; Chrysalis Music ASCAP) 3:27





CITY COUNTRY CITY (War; Far Out Music Inc., ASCAP) 4:43 WHITE RABBIT (G. Slick; BMI) (G. Slick;



NATURE'S WAY
California)

ROCKIN' ROBIN
Record Music Pub. BMI)

(Randy
3:19
(Thomas,
2:36

SEE SAW (Departure; Edge-See Saw; Lodge BMI) 4:27

LOOKIN' FOR LOVE Alexander & Zelda Samuels; Kags; BMI) 2:08 P.O. Box 87 Leominster, Massachusetts 01453



LIVIN' IT

COUNTRY

LUCY ANN

Side 1 Stereo



39789

1. Teddy Bear

2. One Day At A Time

2. One Day At A Time
3. Good Hearted Woman
4. Cowboy's Lovin' Night

ATA PRODUCTIONS INC., Cinting PRODUCTIONS INC.,

LIVIN' IT

COUNTRY

LUCY ANN

Side 2 Stereo



39790

1. Statue Of A Fool

2. I'll Get Over You

2. I'll Get Over You
3. Mule Skinner Blues
4. Blue Bayou

PRODUCTIONS INC., CIMIL.

WARNER BROS.-SEVEN ARTS RECORDS



#### SOMEHOW, SOMEWAY GLENN YARBROUGH With The

Jimmy Bowen Orchestra & Chorus Arranged & Conducted by Glen D. Hardin & Pete Carpenter

WS 1782 (539469)



SIDE

- 1. SOMEHOW, SOMEWAY (I'm Gonna Get To You) (Dick Monda)
- 2. ASK ME WHAT I AM (Paul Hampton)
- 3. MISTER, CAN'T YOU SEE

5. (Charles H. Anderson)
5. THE GIFT OF LOVE
(Bramlett-Davis)
Produced by Jimmy Bowen for
Amos Productions, Inc.

STEREO

STEREO



WARNER BROS.-SEVEN ARTS RECORDS

#### SOMEHOW, SOMEWAY GLENN YARBROUGH WITH The

Jimmy Bowen Orchestra & Chorus Arranged & Conducted by Glen D. Hardin & Pete Carpenter

WS 1782 (539470)



SIDE

- 1. BABY, YOU COME ROLLIN' ACROSS MY MIND (Jesse Lee Kincaid)
- 2. CHILD OF THE NIGHT TIME (Dick Monda)
- 3. MARY SUNSHINE (Eric Andersen)
- (Eric Andersen)

  4. THE GRASS WON'T PAY NO MIND
  (Neil Diamond)

  5. THE LAST THING ON MY MIND
  (Tom Paxton)

  Produced by Jimmy Bowen for
  Amos Productions, Inc.

  STEREO

  STEREO

## Side Stereo

RECORDS

MILLION DOLLAR MOTION PICTURE THEMES
By
RICHARD HAYMAN
And His Orchestra



MS 3256X-A

- 1. THE WAY WE WERE
- 2. THEME FROM PAPILLON (Free as the Wind)
- 3. LAST TANGO IN PARIS
- 4. LARA'S THEME (from Dr. Zhivago)
- 5. RUBY (from RUBY GENTRY)
  - P Musicor Records 1974

## Side 2 Stereo

MUSICOR

MILLION DOLLAR MOTION PICTURE THEMES
By
RICHARD HAYMAN

And His Orchestra

MS 3256X-B

- 1. THEME FROM THE EXORCIST (Tubular Bells)
- SADIE THOMPSON'S SONG (The Blue Pacific Blues)
- 3. THEME FROM SERPICO
- 4. MAME
- 5. THEME FROM 2001 A SPACE ODYSSEY

P Musicor Records 1974

TM ® TALMADGE PRODUCTIONS



#### INFLUENCE

ABCS-630-A Side 1



331/3 RPM STEREO

- 1. OVERTURE (Parkin, McKelvey, Rossi) 1:08 I ADMIRE (L. McKelvey) 3:15
- 2. I DON'T KNOW WHY (Rossi, Parkin) 4:10
- 3. I MET HER AT THE COUNTY FAIR (B. Parkin) 3:50
- 4. PIECES OF ME (L. McKelvev)
- 5. BABY, THAT'S MY BAG (B. Parkin)

All Published by: Peer International—BMI

A PADOUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA



#### INFLUENCE

A	B(	CS	-6	30	-B
	. (	Sic	le	2	



#### 331/3 RPM STEREO

1.	SIR ARCHIBALD (L. McKelvey)	3:16
2.	WE ARE HERE (L. McKelvey)	3:37
3.	NATURAL IMPULSE (A. Keiller)	3:15
4.	DREAM WOMAN (B. Parkin)	2:10
5.	MAD BIRDS OF PREY (A MINI-OPE	RA)
	(Parkin, McKelvey)	5:37

All Published by: Peer International—BMI

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019. MADE IN USA

## FOR PROMOTIONAL USE ONLY

# ADRIAN & TERRELL "DANCE WITH ME"

#### THIS SIDE

- 1. MAIN EDIT W/ RAP
- 2. INSTRUMENTAL

#### LOGO SIDE

- 1. MAIN EDIT NO FAP
- 2. ACAPPELLA





# UMASTERWORKS BI



MS 7315



SIDE 1 XSM 150361



A RAINBOW IN CURVED AIR



COLUMBIA STEREO SOUND STERED "360 PRINTED IN SOUND STERED IN SOUND STERED IN SOUND STERED IN SOUND S



"360 SOUND





MS 7315



SIDE 2



POPPY NOGOOD AND THE PHANTOM BAND



SOCIONO STEREO "360 SOLINO" © COLUMBIA ... MASTERWORKS", @ MARCAS REG. PRINTED M. S. P. MARCAS REG. PR



**UNIVERSE** 

CR 247 Side A P 1979



Produced by Charlies Records Arr. by Art De Coteau Strings by Pelham Goddard P.O.S. Trinidad

1. DON'T STOP THE PARTY

2. PLENTY WINING

3. CHILDREN OF THE UNIVERSE

All selections composed and sung by
Rupert Philo (Mighty Swallow)

Records-a Division of Charlies Inc., Page 1986

Records-a Division of Charlies Inc.



#### CHILDREN OF THE UNIVERSE

**CR 247** Side B P 1979



Produced by Charlies Records

Eng. Mix by Eddy Arr. by Art De Coteau of Charlies Roots Recorded at K.H. Studio

1. COUP D'ETAT

2. HOPE OF THE NATION

3. GENERAL SURVEY

4. WHERE THERE'S LIFE THERE'S HOPE

All selections composed and sung by Rupert Philo (Mighty Swallow)

Records-a Division of Charlies Inc.



FOR PROMOTIONAL USE ONLY/ NOT FOR

SALE

® 1987 Motown
Record Corporation
Georgio's Music/
Stone Diamond
Music Corp. (BMI)
In Album,
"SEXAPPEAL",
6229ML

SIDE ONE

Distributed in the United States by MCA Distributing, Corporation

1892MF (67818) Time: 3:59 Written, Directed, Produced and Arranged by GEORGIO



"TINA CHERRY"

GEORGIO



FOR PROMOTIONAL USE ONLY/ NOT FOR

SALE

1787MF (67208) TIME: 3:34 Side 1



In Album, "NATURE OF THE BEAST" 6141ML



Published by Jobete Music Co.,Inc./Bobby Sandstrom Music (ASCAP) Produced by Steve Barri & Bobby Sandstrom Arranged by Bobby Sandstrom

"SAVE THE NIGHT FOR ME"
(B. Sandstrom, M. Price, M. Steele)
MAUREEN STEELE

P1985 Motown Record Corporation. Distributed in the United States by MCA Distributing, Inc.



-D. Fogelberg - Taken From The Full Moon/Epic Lp: "EXILES" OE 40271

> Produced by Dan Fogelberg and Russ Kunkel

> > DEMONSTRATION NOT FOR SALE

> > > 45 RPM STEREO 34-07044 ZSS 175929 @ 1987 CBS Inc. Time: 4:20

Publisher: Hickory Grove Music (admin. by April Music Inc.) (ASCAP)

Full Moon Suice Full Moon Suice Full Moon Productions Inc.



### MCA RECORDS

#### I GO CRAZY

(From the Motion Picture, "Some Kind Of Wonderful")
(J. Mitchell-K. Mills-N. Marsh-R. Barker)

## STEREO MCA-53036 MC 22417

#### **PROMOTION** COPY **NOT FOR SALE**



Nancy Hughes Songs/Famous Music Corp. 3:50 ASCAP

#### FLESH FOR LULU\*

PRODUCED BY STEPHEN HAGUE Remixed by David Jacob From the Motion Picture Soundtrack album, "Some Kind Of Wonderful," MCA-6200 "Some Kind DI Wonderful," MLA-bZUU
"Courtesy of Beggars Banquet Records

© 1987 Beggars
Banquet Records

\*\*CoROS\_INC\_100 UNIVERSAL PLAZA\_UNIVERSAL\_CITY\_CAUT\*



#### FOR PROMOTIONAL USE ONLY/ NOT FOR SALE

#### **STEREO** MOT-1949

MC 27155

Original version appears on the Georgio album, MOT-6263



Georgio's Music/ Stone Diamond Music Corporation (Adm. by Stone Diamond Music Corporation) 4:15 BMI

(Intro:22)

#### I DON'T WANT 2 BE ALONE

WRITTEN, DIRECTED, ARRANGED, PERFORMED AND PRODUCED BY GEORGIO KING 'G'

GEORGIO

© 1988 Motown
Record Company, L.P.

# Cat

Arranged & Produced by John C. Roode Instrumentalists "River City All Stars"



Gold Kat Publishing Time: 3:27 45 rpm — Stereo

## I'D RATHER JUST PRETEND (K. Golden/J. Roode)

#### KATHY GOLDEN

SR 8495A (34196)



Arranged & Produced by John C. Roode Instrumentalists "River City All Stars"



Gold Kat Publishing Time: 3:15 45 rpm — Stereo

#### **VOICE SAID HELLO**

(K. Golden/J. Roode)

#### KATHY GOLDEN

SR 8495B (34196)







Heartache Music—BMI Produced by Larry Hart

ODE TO THE BIG RED

**UREL ALBERT** 



Heartache Music—BMI Produced by Larry Hart

(AP-105-B) Time 2:20

ODE TO THE BIG RED (Hart-Elgin)

**UREL ALBERT** 

sn'c'etims

45 RPM

6000 WALTZ

Medium Tempo

45 RPM

W. R. J. Music Pub. (BMI)

THE ARTHUR MURRAY WALTZ

(Will Kennedy)

WILL KENNEDY'S

Dancetime Orchestra

sonceting.

45 RPM

6000-C WALTZ Medium Tempo 45 RPM

W. R. J. Music Pub. (BMI)

### TO PUT FUN IN YOUR LIFE

(Will. Kennedy)

WILL KENNEDY'S

Dancetime Orchestra

### GO BIG RED

E. H. Morris Pub. Co. (ASCAP) 1:43



R-10030-1 Prod. by Roto Records Lincoln, Neb. 68504

### DEAR OLD NEBRASKA U

(Harry Pecha)

#### UNIVERSITY OF NEBRASKA BAND

Donald A. Lentz, Director

### GO BIG RED

Prod. by Roto Records Lincoln, Neb. 68504

### NEBRASKA CHANT - HAIL NEBRASKA

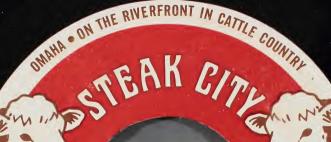
(R. D. Scott)

R-10030-2

2:16

(W. P. Ackerman)

Men's Glee Club — University Of NEBRASKA BAND Donald A. Lentz, Director



SC-7502 Records, 1975 -Mono Produced by: Lee Barron

\*time 3:01\*

"GO GO GO BIG RED"
(Lee Barron)
LEE BARRON

LEE BARRON

NEBRASHA NEBRASHA NEBRASHA



SC-7502 Steak City Records, 1975 Mono Produced by: Lee Barron

**Beef State** Publ., Co. (BMI) \*time 3:38 \*

"BICENTENNIAL"
(Lee Barron)
LEE BARRON

STEAK CITY RECORDS • OMAHA, NEBRASHA

Gil Gilday Publication Co. ASCAP Produced By: J. Gilday



G 45

(G 45A) Time: 2:55

THE SAGA OF JUAN ORTEGA

(J. Gilday)

NATIONWIDE SOUND DIST., P.O. BOX 1762. M.S.HVILLE, W.S.HVILLE, W

YWWU

Gil Gilday Publication Co. ASCAP Produced By J. Gilday





G 45 (G 45B) Time: 1:42

I'VE GOT A HEART ON
FOR YOU
(J. GIIday)

NATIONWIDE SOUND DIST., P.O. BOX 1262, MASHVILLE, WASHVILLE, WASHVILL



INTERNATIONA

Music by NORMAN KNUTH'S STARLIGHTERS



SIDE A DI-1028-45M ASCAP 896D-1028 W4KM-2606

SUGAR BLUES WABASH BLUES **BASIN ST. BLUES** 

Time - 2:58



INTERNATIONA

Music by NORMAN KNUTH'S STARLIGHTERS



SIDE B DI-1028-45M ASCAP 896D-1028 W4KM-2607

WHISPERING WHY CAN'T THIS NIGHT GO ON FOREVER LINGER AWHILE

Time - 2:21

## QUICITIVER.

### PROMOTION COPY SIDE A

Arr: Tom Pierson Eng: Randy Farrar For Eureka Multi-Media Ltd.



### NOT FOR SALE

Time: 3:31 Intro. :08 sec. Camex Music Inc. (BMI)

### "NOWHERE TO HIDE"

(Eric Carman)

### MADELAIN

 QUICKSIVER INC. 8265 Sunset Blvd. Los Angeles, CA 90046 CA VICTOR

EPA 770 SIDE 7 (G2JH-3570)



45 EP "NEW ORTHOPHONIC" HIGH FIDELITY

-NICE WORK IF YOU CAN GET IT

'(Ira Gershwin-George Gershwin)

(Irving Berlin)

Lou Levy

RCAVICTOR

EPA 770
SIDE 2
(G2JH-3571)



45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

BLACK COFFEE

(Sigler-Goodhart-Hoffman)

Lou Levy

EFICA ... CANDEN.

## ONDON

MADE IN U.S A

(RSX-1104) Cromwell Mus. (ASCAP) 2:20

45-1865

GIRL WITHOUT A HEART
(Danzig; Dearloye)
MIKE PRESTON
Accompaniment Directed by
Harry Robinson
BROADCASTING AND CONTING

# ONDON

MADE IN U.S.A.

(RSX-1105) Burlington Mus. (ASCAP) 2:00

45-1865

IN SURABAYA

(Muller; Martyn)

MIKE PRESTON

Accompaniment Directed by

Harry Robinson

BROADCASTING AND COPYING

## MRGINIA

RECORDS

SIDE A Produced by Ted Bodnar for Bodnar Productions Time 3:53 VR 5714 (NR6595-1)





BRENDA WELLS OUT OF MY MIND

(B. Wells)

(B. Wells)

(B. Wells)

P 1975 Bodnar Music-BMI

Records, 8213 Lee Hwy., Fairtax.

## IRCINIA

**RECORDS** 

SIDE B Produced by Ted Bodnar for Bodnar **Productions** Time 1:58 VR 5715 (NR6595-2)





### BRENDA WELLS

15 TON WOMAN

15 TON WOMAN
(B. Wells)
(B. Wells



706 2-54969

Time: 2:37 Produced by

Chip Young





HoTel Music **ASCAP** 



STERO C 1002 B 2:49

UNTIL YOU GIVE HER UP -I'M NOT GIVING IN (Jim Vest - David Chamberlain)

(Jim Vest - David Chamberlain)
RUTHIE HALL
Produced by Joe Bob Barnhill
P1981

PECORDS Box 776 Sault Ste Marie

BRAVO

Pickwick Sales Corp., Long Island City 1, N. Y.

PEP-202-3-A

45 RPM

SETTIR' FLAT ON READY
OH LONESOME ME
SWEET DREAMS

### HIGH FIDELITY RECORDS BRAVE BRAVE

Pickwick Sales Corp., Long Island City 1, N. Y.

PEP-202-3-B (CW-50-1-B) 45 RPM

MIDNIGHT IN HEAVEN
WINDOW UP ABOYE
SEND ME THE PILLOW YOU DREAM ON

### ELP R.E.C.O.R.D.S

© P 1988



**ELP 1059** (U-23613M) 3:10

### GOD BLESS AMERICA AGAIN

(Debbie Fox/Generation Sound/SESAC)

HOLLI

\*\*FCOADS 107 2nd Ave SW Moultrie Georgia 31768 912 9950 934



### SOFINE



#### DJ COPY

Producer: Jim Congleton



SR-4307 (U-25256M) Time: 3:12

### DON'T BURN OLD GLORY

(Brenda Winsted, Ken Shook)

GARY SHOOK

GARY SHOOK

SQ. F., NASHVILLE, TN 37203





### ONE GOOD LOVE DESERVES ANOTHER (Marc Rossi) Produced by Joe Bob Barnhill P1981 PCORDS Box 776 Sault Ste Marte Miles



records

Produced by Lifesinger **Productions** @ @ 1990 **Bobby Fischer** Music (ASCAP) Taste Auction

Music BMI



**STEREO** FL 557A

(U-26510) 2:40

**Guest Artist** Lori Fischer

"IT'S EASY FOR YOU"

(Lori Fischer/Chuck Cannon)

STORM SEYMOUR

STORM SEYMOUR

TN 37203 PH 6152 223333 Nashville. TN 37203 PH 6152 223333 Nashville.

## STEVE FORBERT "Arriving Live" YOU CANNOT WIN IF YOU DO NOT PLAY 5:02

-S. Forbert-Publisher: Rolling Tide Music (ASCAP) Produced by Steve Burgh and Steve Forbert







331/3 RPM
DEMONSTRATION
NOT FOR SALE
STEREO

**AE7 1174 ZSM 165446**1979 Nemperor Records

O'S PRINTED BY COS RECORDS / CBS INC. / 51 W 52 STREET, HEW JORN CONTROL OF THE STREET, HE STREET, HE

### **STEVE FORBERT** "Arriving Live"

1. STEVE FORBERT'S MIDSUMMER NIGHT'S TOAST 3:39

-S. Forbert-

2. STEVE FORBERT'S MOON RIVER 3:11

-S. Forbert-

Publisher: Rolling Tide Music (ASCAP) Produced by Steve Burgh and Steve Forbert





331/3 RPM
DEMONSTRATION
NOT FOR SALE
STEREO

AE7 1174 ZSM 165447

®1979 Nemperor Records

## gobblec

Fast Fade Music ASCAP 2:05



45 RPM STEREO A DE 7501

### AMERICAN FARMING MAN [Tom Wells] MARTY COOPER

Produced for Asgrow Seed Company subsidiary of The Upjohn Company

## gobblec

Fast Fade Music A3CAF 2:05



45 RPM mono B DE 7501

AMERICAN FARMING MAN
[Tom Wells]
MARTY COOPER

Produced for Asgrow Seed Company subsidiary of The Upjohn Company

# SOUND POJECT®

Leo Feist, Inc.
ASCAP
Time: 4:15



PR 45-1394 M-A MONAURAL

### ONE O'CLOCK JUMP

(C. Basie, L. Gaines)

#### **ENOCH LIGHT & THE LIGHT BRIGADE**

(from the album THE BIG BAND HITS OF THE THIRTIES)

MEG. BY THE TOTAL SOUND INC. USA

# SOUND PROJECT®

Tempo Music, Inc. ASCAP Time: 3:13



PR 45-1394 M-B MONAURAL

#### TAKE THE A TRAIN

(B. Strayhorn)

**ENOCH LIGHT & THE LIGHT BRIGADE** 

(from the album THE BIG BAND HITS OF THE THIRTIES)

MEG BY THE TOTAL SOUND INC. USA

## CORAL

EXTENDED PLAY 45

CORAL RECORDS, INC.

A SUBSIDIARY OF DECCA RECORDS, INC. MADE IN.U.S.A.

THE MODERNAIRES

MADE IN U.S.A.

Vocal
With Orchestraz
Directed By
GEORGE CATES

(S-558)**♦** Vol. 1 EC 81031

1. DADDY, YOU'VE BEEN A MOTHER TO ME

2. THE ONE ROSE (That's Left In My Heart) (Lani McIntyre-Del Lyon)

## CORAL

EXTENDED PLAY 45

CORAL RECORDS, INC.

A SUBSIDIARY OF DECCA RECORDS, INC. MADE IN.U.S.A.

THE MODERNAIRES

Vocal
With Orchestraz
Directed By
GEORGE CATES

(S-557) Vol. 1 EC 81031

1. HONEYMOON (Joseph E. Howard-Hough-Adams)

2. GIRL OF MY DREAMS
(Sunny Clapp)



MUSIC BY NORM KNUTH and his STARLIGHTERS



SIDE-A DI-1030-45M 45 RPM Instrumental 2:02 W4KM-4985

"I WANT A GIRL" "WHEN YOU WORE A TULIP" "SHANTY IN OLD SHANTY TOWN"

ASCAP

LIA INTERNATIONA



MUSIC BY **NORM KNUTH** and his STARLIGHTERS



SIDE-B DI-1030-45M 45 RPM Instrumental 2:02 W4KM-4986

"WHEN MY BABY SMILES AT ME" "ME AND MY SHADOW"

**ASCAP** 



A PRODUCT OF RADIO CORPORATION OF AMERICA

4X-0135 (F4PW-3421)



**45** RPM

HIGH TIDE BOOGIE

(Eldridge)

Richard Maltby and his Orchestra



A PRODUCT OF RADIO CORPORATION OF AMERICA

4X-0135 (F4PW-3422) 45 RPM

#### JUMPIN' TRUMPET

(Tolbert-Maltby)

Richard Maltby and his Orchestra

Variety Pecords

The Nation's Top Hits

EPV-6003-A

45 F ?M

TONIGHT TOU BE CRUEL DON'T BE CRUEL

Top Record Artists With

Nation's Top

003-B

45 PM

# Gilmar 5915 KESTER ST. VAN NUYS, CALIF.

45 RPM

G-215-A

6 Hits On

45 RPM

VOCALS & ORCHESTRA

**Each Record** 

ALL THE WAY
JACK RICHARDS

STEVE AND THE CORWINS

KISSES SWEETER THAN WINE



G-215-B

6 Hits On

45 RPM

VOCALS & ORCHESTRA

**Each Record** 

GREAT BALLS OF FIRE
STEVE MARKS

PEGGY SUE STEVE MARKS

ROCK AND ROLL MUSIC



45 RPM

G-232-A

VOCALS & ORCHESTRA

6 Hits On

**Each Record** 

BATTLE OF NEW ORLEANS

JOE HILBORN

DREAM LOVER LONNIE DAVIS

I'M READY

LONNIE DAVIS



G-232-B

6 Hits On

45 RPM

VOCALS & ORCHESTRA

**Each Record** 

#### PERSONALITY LONNIE DAVIS

SO FINE

THE SPARKLETTS

**ENDLESSLY** 

DON MEEKS



G-224-A

6 Hits On

45 RPM

VOCALS & ORCHESTRA

**Each Record** 

CORWIN TRIO

NEAR YOU
VIC CORWIN ORCH.

CHANTILLY LACE STEVEN MARKS



45 RPM

G-224-B

VOCALS & ORCHESTRA

6 Hits On

**Each Record** 

TEARS ON MY PILLOW GLEN JACKSON

TEA FOR TWO CHA CHA

VIC CORWIN ORCH.

IT'S ONLY MAKE BELIEVE

GLEN JACKSON

### CASREOUS DISTRIBUTED BY LONDON®

Al Gallico Music BMI CL 7860 Time: 3:15

Promotional Copy Not For Sale





Leon Ashley



GOD BLESS THE WORKING MAN
(Leon Ashley-Merle Kilgore)

MERLE KILGORE



Al Gallico Music BMI CL 7861 Time: 2:10

Promotional Copy Not For Sale 45-35007
Produced by Leon Ashley



### SANTA'S GOT BRAND NEW BAG

(Stu Phillips)





Irod Music BMI-2:19 (45-550)21 Produced by: Stu Phillips

### THE HOLLYRIDGE STRINGS

Arranged and Conducted by Stu Phillips

by Stu Phillips

# HAVE YOURSELF A MERRY LITTLE CHRISTMAS

(Hugh Martin-Ralph Blane)





Leo Feist, Inc. ASCAP-2:56

**5533** (45-55006)

Produced by: Stu Phillips

### THE HOLLYRIDGE STRINGS

Arranged and Conducted by Stu Phillips

The state of the s

4-40521 (ZSP 36243)

ILSE WERNER
Whistles Fantastically

Lecuona -



4-40521 (ZSP:36244)

ILSE WERNER
Whistles Fanlastically
"THE BREEZE AND I"
-Stillman-LecuonaStillman-LecuonaReg. U.S. Pat. Off. Marcas Registrodas.

## LONDON

Pub: Unart Music Corp. BMI Time: 2:36 DR 40409

45-LON-20028

PROMOTIONAL COPY

#### YOU ONLY LIVE TWICE

from the film "You Only Live Twice"
(Bricusse; Barry)

#### **ROLAND SHAW and His Orchestra**

Producer: Tony D'Amato Made in U.S.A.

## LONDON

Pub: Colgems Music Corp. ASCAP Time: 3:10 DR 40410

> PROMOTIONAL COPY

45-LON-20028

#### LET THE LOVE COME THROUGH

(Bacharach; David)

**ROLAND SHAW and His Orchestra** 

Producer: Tony D'Amato Made in U.S.A.



Produced by Allen Toussaint for Sansu Enterprises, Inc. Arranged by Allen Toussaint



STEREO
JB-11341
(PB-11341-)
PB-11341-A
NOT
FOR SALE
Marsaint Music
Inc. BMI
3:40
Intro: 11
End: Fade

#### THAT'S THE WAY SHE LOVES

(from the "We're All In This Together" album, APL1-2331) (A. Toussaint)

#### CHOCOLATE MILK

TMK(a) @ REGISTERED • MARCA(a) REGISTRADA(a) RCA CORP.—MADE IN U.S.A. @ 1977 RCA RECORDS



Produced by Allen Toussaint for Sansu Enterprises, Inc. Arranged by Allen Toussaint



STEREO JB-11341 (PB-11341) PB-11341-B NOT FOR SALE Marsaint Music Inc. BMI 3:45

Intro: 05 End: Fade

#### AMERICA

(from the "We're All In This Together" album, APL1-2331) (A. Toussaint)

#### CHOCOLATE MILK

TMK(s) @ REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. @ 1977 RCA RECORDS



#### Side A CA360·11

Weston Union Music BMI





#### Still in love with you

(Weston) 3:36

The Inside Straight Band





### Side A CA 360 ·12

Weston Union Music BMI





Nashville, Tenn. (Weston) 2:45

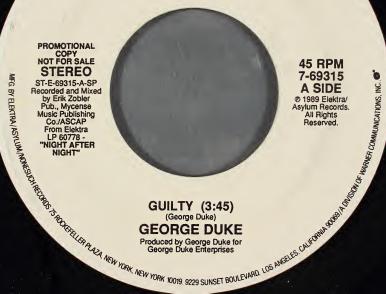
The Inside Straight Band





ELEKTRA

#### **PROMOTIONAL** COPY NOT FOR SALE **STEREO**



## **45 RPM**

## TLANTIC

VOCAL ST-A-50643-SP **STEREO** 

45 R.P.M.

7-89340

Pub., Rightsong Music/Sookloozy Music, BMI/ Chappell Music, ASCAP Time: 3:48

PROMOTION COPY **NOT FOR SALE** 

GETTING AWAY WITH MURDER

(Terry Britten/ Sue Shifrin)

MEAT LOAF

Produced by Frank Farian
From Atlantic LP 81698

"BLIND BEFORE I STOP"

(P) 1986 Atlantic Recording Corp.

25 ROCKEFELLER PLAZA, N.Y., N.Y.

(C) A WARNER

COMMUNICATIONS

(D) 1986 ATLANTIC RECORDING COMMUNICATIONS

(E) 1986 ATLANTIC RECORDING COMMUNICATIONS

(E)

Our Children's Music/BMI Time: 3:40

**HOB 1361** S-71178-A

#### TRY JESUS \*\*

THE BROCKINGTON ENSEMBLE
Produced By: John Bowden
Arranged By: Ronald Mosley
Audio Engineer: Joshua C. Pridgen OF
1972 Scepter Records, Inc. OF
SCEPTER

Our Children's Music/BMI Time: 3:36

**HOB 1361** S-71114-B

#### WHEN I RISE

(P.D.)

#### THE BROCKINGTON ENSEMBLE

Produced By: John Bowden
Arranged By: Prof. I. Brockington
Audio Engineer: Joshua C. Pridgen
P1972 Scepter Records, Inc.
RECORDS





FREE SAMPLE

45-616 SAVOY MUSIC CO. BMI

(45-SSF-70701)

A Hi-Fi Recording

## (L. Campbell, C. R. Williams) STARS OF FAITH WORLD WIDE RECORD CO... **TOUCH ME LORD JESUS-PT. 2**



(Inex Andrews)
THE CARAVANS

OCSTEL PECORD CO. NEW APP. FREE SAMPLE 45-1056 (45-STC-4156) SAVOY MUSIC CO. BMI A Hi-Fi Recording

#### MAKE IT IN

(Inez Andrews)

THE CARAVANS



PROMO-TION

Made

From the Warner Bros. Album **BSK 3468** LARSEN-FEITEN BAND

NOT FOR SALE STEREO

> WBS49702 (YCA 9331S) 4:17

Buzz Feiten Music-BM1/ Salamani Music-ASCAP

DANGER ZONE (Edit) (Buzz Feiten/William D. Smith) @1980 Warner Bros. Records Inc. California

a Warner Communications of Warner Boulevard, Burbank,







PRC-786-19

WRITTEN AND ARRANGED BY DR. YORK PRODUCED BY **ERIC MATTHEWS** 

PROMO COPY NOT FOR SALE **45 RPM STEREO** SIDE ONE **ASCAP** TIME: 4:25

"IT'S ONLY A STORM (DR. YORK)

YORK

YORK

C 0 1984 Passion Productions, Inc.

RUSHINGER AVERNIL BIRGE



PRC-786-19 WRITTEN AND ARRANGED BY DR. YORK PRODUCED BY **ERIC MATTHEWS** 

PROMO COPY NOT FOR SALE **45 RPM STEREO** SIDE TWO **ASCAP** Time: 5:05

"IT'S ONLY A DREAM" (LOVE MIX)
(DR. YORK)

YORK

© © 1984 Passion Productions, Inc.

PASSION STUDIOS 716 BUSHWICK AVENUE BROOK IN THE PASSION STUDIOS 716 BUSHWICK





45 R.P.M.

PC 005

Publisher, WB Music Corp., **ASCAP** 

Time: 3:35

PROMOTION COPY NOT FOR SALE

VOCAL PC-34869 SP MONO

A.P.B. (All Points Bulletin)
(Sandy Davis, Tim Wheatley)

SANDY DAVIS

Produced by Trevor Vallis
For Power Music Productions

1978 Pacific

P1978 Pacific

ANARMER COMMUNICATION

ANARMER



Greetings fram

RECORDS 45 R.P.M.

PC 005 Publisher, WB Music Corp., ASCAP Time: 3:35

PROMOTION COPY NOT FOR SALE

VOCAL ST-PC-34869 SP **STEREO** 

A.P.B. (All Points Bulletin)
(Sandy Davis, Tim Wheatley)

SANDY DAVIS
Produced by Trevor Vallis
For Power Music Productions

1978 Pacific
Porton Productions
Page 1978 Pacific



PROMOTION NOT FOR SALE



STEREC

CHIE RECUBDS

WBS 8454 (VCA 6736)

Music Corp

PRODUCED BY WALLY HOLMES Executive Producer: Mike Curb Arranged by D'Arneill Pershing Engineered by

> Humberto Gatica

# TELEGRAM OF LOVE (Wally Holmes) P1977 Warner Bros. Records Inc. 3300 Warner Blvd. Burbank, Call as 100 THE HUES CORPORATION

PROMOTION NOT FOR SALE

MONO

WBS 8454 (VCA 6736)S

3:14

Jimi Lane Music/ Ensign Music Corp. BM

PRODUCED BY WALLY HOLMES Executive Producer: Mike Curb Arranged by D'Arneill Pershing Engineered by & Humberto Gatica

> THE HUES CORPORATION TELEGRAM OF LOVE
> (Wally Holmes)
>
> \*\*Post Since Records Inc.
> \*\*3300 Warner Blvd. Burbank. Call State Processing Color Processin

Lagoon Music Inc. (PRO) & Three-M Music (BMI) CM-1213 Side A Time 3:36 Produced by: Guy Sobell

PROMOTION

I Don't Wanna Forget You

Denise McCann
© 1978 Butterfly Records
From the album Fly-009
"Tattoo Man"



### 45 RPM

(ST-12069-GM-STE) Time: 3:05 Gambi Music BMI Promotional Copy Not For Sale

### LP CUT ONLY STEREO

Produced By: AI Goodman Harry Ray Walter Morris

FROM LP LOOK AT ME

### **GIRLS (FRENCH)**

(H. Ray, Al Goodman, W. Morris, V. Dodson, L.A. ST. Armand)

### MOMENTS

(P) PLATINUM RECORD CO. 1975



### 45 RPM

(ST-12070-GM-STE) Time: 3:08

Gambi

Music

BMI

Copy

Not For Sale

FROM LP LOOK AT ME

LP CUT ONLY **STEREO** 

Produced By: Al Goodman

Harry Ray

Walter Morris

### **Promotional**

LOOK AT ME (I'M IN LOVE) (FRENCH)
(A. Goodman, H. Ray,
W. Morris, L.A. St.Armand)
MOMENTS

PLATINUM RECORD CO. 1975



The Kid's Music, Inc. BMI - 3:10

K 14353 (71 L 3013)

LOVE'S STREET AND I (S. Burke, Sr.)

SULOMON BURKE

Prod. by: Solomon Burke
for MBM Productions

Prod. Dy. Solomon Burke
For MBM Productions

### LONELY NIGHTS

(Billy Valentine-P. Peyton)
(From the A&M album "Have A Good Time" SP-4989)

### AM-2647

Stanflo
Music (BMI) /
Muspey
Music (ASCAP)
Time:
3:52
Stereo

(AM-02647-A)





### THE VALENTINE BROTHERS

Produced by The Valentine Brothers 1984 A&M Records, Inc.

### COMPUTER BOOGIE

(Billy & John Valentine-Wiggins)
(From the A&M album "Have A Good Time" SP-4989)

### AM-2647

Stanflo Music (BMI) Time: 3:45 Stereo (AM-02647-B)



### THE VALENTINE BROTHERS

Produced by The Valentine Brothers ©1984 A&M Records, Inc.

## HERE TODAY AND GONE TOMORROW

(The Ohio Players)



Cudds-Pane Music, Inc. BMI-3:32 2335 (45-25240)

### THE OHIO PLAYERS

Produced by: JOHNNY BRANTLEY FOR VIDALIA PRODUCTIONS



RECORD NO. 9-61555

(45-L 8800) - (2:51)

> George Pincus Music Corp. Time 2:51 (ASCAP)

VOCAL
With Orchestra
Directed By
SONNY BURKE
Narration By
Paula Kelly

GO ON WITH THE WEDDING (Arthur Korb-Charlie Purvis-Milt Yakus)

THE MODERNAIRES



RECORD NO. 9-61555

(45-L 8790) � (2:44)

Advanced Music Time 2:44 (ASCAP) VOCAL With Orchestra Directed By SONNY BURKE

AIN'T SHE SWEET
(M. Ager-J. Yellen)

THE MODERNAIRES

# FIVE O'CLOCK WORLD

(Allen Reynolds)



C-232

ZTSC-107382 45-C-232 A Columbia Screen Gems BMI

Time: 2:05

THE VOGUES

RECORDS Pga., Pa.

# RECORDS Pga., Pa.

# NOTHING TO OFFER YOU

(H. Cohen-S. DiNunzio)



C-232 ZTSC-107383 45-C-232 B RTD Music BMI Time: 2:45

THE VOGUES



A

Publisher:
Big Hill Music
Corp. & The
Ebbets Field
Co. (ASCAP)
(45-16660-S)



### STEREO ABC-12043

Time: 3:15

PRODUCED, ARR ANGED & CONDUCTED BY JOE BROOKS

"THE WEDDING SONG"

(From the Original Soundtrack Recording LP 'The Lords of Flatbush'') (Joe Brooks)

Original Cast

@1974, ABC Records, Inc.



TA

Publisher: Big Hill Music Corp. & The Ebbets Field Co. (ASCAP) (45-16661-S)



### STEREO ABC-12043

Time: 1:52

PRODUCED, ARRANGED & CONDUCTED BY JOE BROCKS

### "YOU AND ME (Break Up)"

(From the Original Soundtrack Recording LP
'The Lords of Flatbush'')
(Joe Brooks)

Original Cast
© 1974, ABC
Records, Inc.

### YOU LET A LOVE BURN OUT

(Randy Steirling)







\$.F.O. Music, Inc. BMI Time: 2:10 (1180)



### WE FIVE

Produced by Frank Werber for Trident Productions

793

### SOMEWHERE BEYOND THE SEA

(Jack Lawrence-Charles Trenet)





Chappeli & Co. Inc. ASCAP Time: 2:22 (1191)



### WE FIVE

Produced by Frank Werber for Trident Productions

793

-Golden Gospel Classics-

# Institutional Radio

SPECIAL.
MID-PRICED



"HES STANDING BY"

RI 5010

SAVGOS

RECORDS



-Golden Gospel Classics-

# Institutional Radio

It's Mighty NiceToBe A Witness
On My Way To Heaven
I Give My AII To Thee
Got To Go Through

В

He's Standing By
 Nothing Can Stop Me From Praising Him
 Something Inside Of Me
 One More Day







# PETER LESTCHENKO

## RUSSIAN SONGS

SZHIZN TZYGANSKAYA

VERNIS

TI I ETA GITARA

PRIZNAISYA MNIE

BESSARABY ANKA

VSE CHTO BILO

CKASZITE POCHEMY

MOYA MARUSITSCHKA

SINIAYA RAPSODIA

LIOTSIA PIESNIA

AY DRUG GITARA

TSHORNYE GLAZA

ZABIT TEBIA

TATJANA

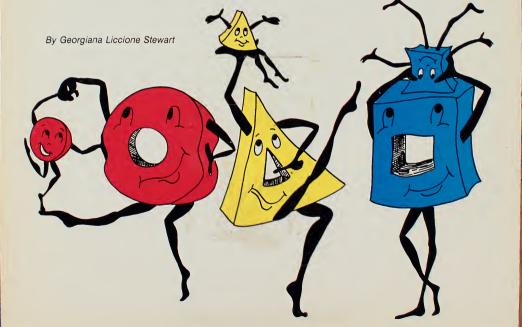
BURAN

TCHTO MNIE GORE





# Fun Activities with Triangles, Circles and Squares Triangles, Circles and Squares



### **SHAPES IN ACTION**

### MAKE LEARNING FUN WITH FOAM SHAPES

Geometric foam shapes offer an exciting, safe and fun-filled way to develop cognitive, coordination and motor skills. Action packed activities and games provide a creative flair that excites young and special learners, increasing their desire to become directly involved.

Catchy original tunes set the stage for group and partner learning activities that improve motor coordination, spatial awareness, color recognition, visual discrimination and body image. Children will love marching to the "Shape Up Parado" and tossing their shapes "In The Basket." Other play activities include squeezing, stretching, twisting and passing the shapes.

The tactile stimulation provided by handling the foam shapes is an extremely effective impetus to learning. However, the activities can be equally enjoyable without the shapes or with substitute materials. These brightly colored, non-toxic shapes come in circles, triangles and squares. They are easy to handle and are designed with a pop out center of the same shape. They resist stress and pressure and can be twisted, squeezed or stretched, always returning to their original form. If your shapes become soiled, they can easily be washed in mild soap and water. Improve tactile awareness by having the children clean their own shapes or participate in various other water-play activities.



### **ABOUT THE AUTHOR**

GEORGIANA LICCIONE STEWART has an unusual and extremely qualified background for her unique and successful educational concepts. She received a B.S. in Psychology, an M.A. in Special Education from Columbia University and an M.A.T. in Elementary Education from Manhattanville College. She currently works both in dance education and special education.

### **CONTENTS**

### SIDE A -

Vocal and Instrumental

- 1. Shapes In Action
- 2. Squeeze A Shape
- 3. Pick Up Shapes
- 4. In The Basket
- 5. Pass The Circle
- 6. Over And Under
- 7. Shape Up Parade

### SIDE B — Instrumental Only

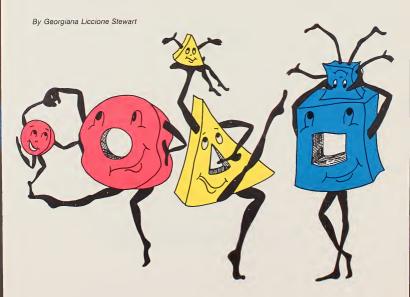
### **CREDITS**

Created by
Lyrics by Carrie Maher
Music by Dennis Buck
Musicians Dennis Buck, Allen Herman,
Brian Torff, Lowell Hershey, David Gale,
John Kelly, Dean Plank, Sam Pilafian, Laura Conwesser
Vocals by Lynn Roberts, Carmen Baron, Juda Campbell
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PO Box 477 Long Branch, N J 07740

# LES STRAND at the BALDWIN ORGAN

Fantasy

I HEAR MUSIC

A FOGGY DAY

MY FUNNY VALENTINE

ISN'T IT ROMANTIC?

I COVER THE WATERFRONT

HOW LONG HAS THIS BEEN GOING ON?

FINE AND DANDY

BIDIN' MY TIME

YESTERDAYS

DANCING ON THE CELLING

WILLOW WEEP FOR ME

FASCINATIN' RHYTHM

### LES STRAND at the BALDWIN ORGAN

The organ used for this recording is a BALDWIN, the first instance of this instrument being used for jazz recordings. The BALDWIN has distinct advantages for the hi-fi enthusiast as it has a range up to 35,000 cycles per second for the highest harmonic while the

Hammond has a ceiling of 8,500 CPS. CI naddition, the BALDWIN has a richer set of harmonics — natural harmonics rather than the tempered ones of the Hammond. The difference between the two instruments is readily discernable on high-fidelity playback equipment.

FOR THE PAST FEW YEARS jazz musicians visiting Chicago have been singing the praise of a remarkable organist whose approach to the problem of playing jazz on the organ is unusual and extremely effective.

His name is Les Strand and Fantasy is proud to present these first recordings of the work of this 31 year old native of the middle west.

Strand, who is now a confirmed Chicagoan, is the son of an organist, George Frederick Strandt, and during his youth, lived in a variety of locales in Wisconsin, Ohio, Indiana and Illinois and his father travelled from place to place. He began his professional career in Indianapolis when he was seventeen after studying both the piano and organ. He attended both Baldwin-Wallace and Augustana College in Ohio and Illinois and after a hitch in the army began playing full-time in towns around the midwest. He is matried to Pat Harris, formerly of the Chicago staff of Down Beat.

For several years he was featured at a nightclub called Melcher's in Joliet, Illinois, where he developed much of the jazz style that has impressed other musicians.

In 1951 he went to work in Chicago at the Streamliner, a bar and dining room just across the street from the Northwestern Railway station. The club had decided to expand its entertainment policy and hired four relatively unknown musicians—singer Lucy Reed (also a

Fantasy recording artist and a long time booster of Les Strand), Lurlean Hunter, another singer who has achieved considerable renown in recent years, pianist Ernie Harper and Strand.

At the Streamliner, Strand encountered some of the top musicians of jazz and had a chance to display his technique to their ears. Marian McPartland, Duke Ellington, Billy Strayhorn, George Shearing, Buddy DeFranco and Charlie Ventura are a few of the well known jazz personalities who became converts to the Strand cause after an introduction to his music at the Streamliner.

Just as it looked like he was set for the big break, Strand became ill—an illness that kept him from working for most of the next four years. This Fantasy recording will be an introduction for those who did not have the opportunity to hear him in those years and a justification of the praise of the many who did.

One of the most interesting things about Strand is that he is the only jazz musician who began as an organist and that is one of the reasons why his approach to the instrument and his conception of it is different than that of the numerous other musicians who have taken up the organ in recent years.

H. Dink

The sides on this album were recorded in Chicago in June, 1956. Accompanying Les Strand was Max Mariash, a Chicagoan, who is the regular drummer with the Art Van Damme Quintet.

SIDE ONE						
I HEAR MUSIC (Lane)						. 2:12
A FOGGY DAY (Gershwin)						
MY FUNNY VALENTINE (Rodg	ers)					. 4:37
ISN'T IT ROMANTIC? (Rodgers						
I COVER THE WATERFRONT (						
HOW LONG HAS THIS BEEN GO	ING	ON	I (C	ers	hwi	n) 4:53

SIDE TWO				
FINE AND DANDY (Swift)				. 2:00
WILLOW WEEP FOR ME (Ronnell) .				. 5:00
BIDIN' MY TIME (Gershwin)				. 2:52
YESTERDAYS (Kern)				. 4:40
DANCING ON THE CEILING (Rodgers)				
FASCINATIN' RHYTHM (Gershwin) .			٠	. 2:58
	_	_	_	







## UPTOWN LOWDOWN JAZZ BAND

PERSONNEL.

Berr Barr - corner - leader Ken Wiley - trombone

George Goldsberry - clariner Gary Provonsha - tuba, string bass Bob Dunn - piano

Gene Silberberg - banjo, guitar Stephen Joseph -drums Susan Valliant Speer - vocals

### THE TUNES

### SIDE A

- 1. Snake Rag
- 2. Sweet Substitute
- 3. Georgia Swing
- 4 Tom Car Blues
- 5. Kansas City Stomps 6. I Want A Big Butter and Egg Man

### SIDE B

- 1 Mahel's Dream
- 2. Lonesomest Gal in Town
- 3. Fickle Fay Creep
- 4. Jelly Roll Blues 5. A Good Man is Hard to Find
- 6. Frog-i-more Rag

### THE BAND

The Uptown Lowdown Jazz Band of Seattle, Washington is dedicated to the music of Lu Watters, Turk Murphy and The New Black Eagles. The band swings. The heavy beat reminiscent of the New Orleans street bands is added to a tasteful blending of tones to create what one fan described as "musical Geritol." Any crowd the Uptown Lowdown plays for gets its' money's worth.

The band had over two hundred tunes in its repertoire in 1975, including virtually all of Jelly Roll Morton's selections suitable for ensemble playing,

It has always been intriguing to try to find out how avocational musicians get together and blend so quickly into a smooth working unit. The fact is, simply, they don't. The present Uptown Lowdown contains three original members including Bert Barr, the leader, who wouldn't be expected to replace himself. The group has worked hard and enjoys what it does.

### THE PLAYERS

Bert Barr - leader - cornet - began playing seriously at the age of six weeks. Realizing that this musical precocity would create peer group conflict, Bert put away his horn until high school when he made his first record for Merry Makers with the Chicago Ramblers. His next whizbang engagement was in Viet Nam where he was cornet principal with the Hot Rat Eureka Jazz & Chowder Society and incidentally served with an Army band. The Emerald City Jazz Band was started by Bert and friends while he wended his way through the University of Ore-

gon. The Emerald City survives and plays in the Eugene, Oregon area as a memorial. The Uprown Lowdown was formed in 1973.

Everyone knows that piano players need good hands. So do brain surgeons. Bert's approach to piano recruiting was to visit the Harborview Hospital emergency room where two doctors were on duty. One played bagpipes and the other chased women. It was reported that the night neurosurgeon could play. Bert left a note for Bob Dunn and here he is - a jazz man, Bob also played a few notes while at Yale with Eli's Chosen Six. He then toured Southeast Asia with the Army Medical Corps. Bert and Bob missed each other in Viet Nam due to separate facilities for musicians

Clarinet is played by George Goldsberry who has put the full weight of his forty-five years of playing experience into the band. George started with a seven piece family band playing lodge dates in Illinois. After earning an electrical engineering degree, George agreed to help Boeing solve its problems. You should feel safer just knowing that a designer of our planes and missiles is sitting hunched over his drawing board working on the clariner solo in Frog-i-more Rag.

Steve Joseph plays drums. He's played drums in California, Nevada, New York, New Jersey, Oregon, Pennsylvania, Maryland, the Philippines, Hong Kong, France and Canada. Now if he was any good you'd think that he'd settle down. One redeeming quality - the band rehearses at his

Tuba: "A large low pitched brass wind instrument with a conical bore and a cup-shaped mouthpiece." That quite adequately describes Gary Provonsha who majored in the instrument in college. Our tubaist is a graduate tubaist, B.mus., La Sierra College, Riverside, California. Gary plays only with the Cascade Symphony and the Uptown Lowdown. He may be heard across Discovery Bay, a distance of some eleven miles, from his home near Port Townsend. Gary also flies to gigs in his own plane, is kind to animals and swears he can play bass viol.

Dr. Eugene Silberberg, Ph.D., professor of economics at the University of Washington, graduate of Purdue University, C.C.N.Y., Stuyvesant High School and P.S. 106. You've got the picture, right? Mother taught piano, father a New York businessman. So this dude falls for jazz in graduate school and learns to play banjo immediately. As soon as he arrives in Seattle, he starts playing with groups. Gene is one of the originals. You can say that again,

Trombone player Ken Wiley of Tacoma, Washington also had a long exposure to traditional jazz before joining the Uptown Lowdown. A music graduate with advanced degrees in journalism and education should be able to write these notes which makes me mad as hell.

Last, due to no real reason, is Susan Valliant Speer, chanteuse. Sue brings a special quality to the numbers she sings. People like Sue - Sue likes people. That's just what entertainment is all about. Hear her,

The Uptown Lowdown Jazz Band is just super. I love them. The sound is so satisfying. The leader is the best player. He always keeps his silver corner polished and counts off the beat. It makes me proud.

> Mrs. Bert A. Barr, Jr. Bert's morher

### THE RECORD

Three recording methods were considered. Live taping was ruled out as the band's fans are an unruly mob who take to spirits like ducks to water. Living room tapes always suffer from the limitations imposed by coffee tables, German shepherds, rug rats and beige draperies. A studio was the final choice but the costs for a proper session were intimidating. The solution was arranged in true Uptown Lowdown style: 1) buy some beverages, 2) meditate, 3) book gigs for Friday and Saturday one hundred miles away, 4) record on Thursday and Sunday in two studio sessions to give a live feeling and limit nit-picking. The sessions will long live in the band's memory as "the death march."

Jelly Roll Morton compostions always rank first with the band. On this recording Sweet Substitute, Georgia Swing, Tom Cat Blues, Kansas City Stomps, Fickle Fay Creep, Jelly Roll Blues and Frog-i-more Rag are from the mind of the genius of jazz, Jelly Roll Morton.

Several numbers on this record are associated with Joe "King" Oliver. Snake Rag was written by Oliver and Alphonse Picou, Mabel's Dream, written by Ike Smith was played and recorded by the Oliver band.

Louis Armstrong and Percy Venable wrote I Want a Big Butter and Egg Man. One hundred five titles with "I want," "I wanna," "want," or "wanted" are listed in discographies. This says something for the human condition. Lonesomest Gal in Town and A Good Man is Hard to Find are "saloon songs," that's fine with the band. A saloon is their natural habitat.

The band wanted to put at least eight more numbers on this recording. Stay runed.

### ACKNOWLEDGMENTS

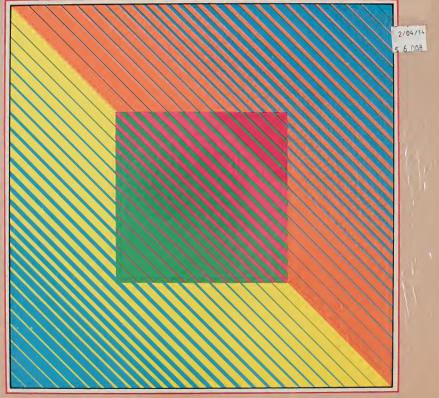
photography and original artwork - Jim Rimmer recording - Buzz Richmond; Kaye Smith Productions mastering and production - Whitney Recording Studio musical arrangements - Bert Barr

Volume One Stereo UL-101



### Bloody Mary Sings The Blues

STEREO TS 78-1



JUANITA HALL

# Bloody Mary Sings The Blues JUANITA HALL



SIDE A HOLD THAT TRAIN 3:06

GOOD OLD WAGON 3:34

NOBODY WANTS YOU 3:42

I DON'T WANT IT SECOND HAND 2:46

A GOOD MAN IS HARD TO FIND 3:52

SIDE B GIMME A PIG FOOT 3:26

AFTER YOU'RE GONE 2:40

BABY WON'T YOU PLEASE COME HOME 2:21

SECOND FIDDLE 2:29

**DOWNHEARTED BLUES 3:38** 

EXECUTIVE PRODUCER: GENE FRIEDMAN

9.8 © 1978 GENE FRIEDMAN

STEREO HARPER VALLEY P.T.A. LIGHT MY FIRE TOO WEAK TO FIGHT LONG TIME COMING YOU'VE BEEN A LOOK WHAT I GOT I'D RATHER GO BLIND SD 8199

(By E. Jordon & B. Foster; Arc-Feme, BMI, Time: 3:05)

(By Don Covay: East/Memphis-Time-Redwel, BMI, Time: 2:41)

(By Clarence Certer; Feme, BMI, Time: 2:52)

(By Barry Menn & Cynthia Well; Screen Gems-Columbie, BMI. Time: 2:44)

plays the pure blues.

(By Morrison, Manzerek, Krieger & Densmore; Nipper, BMI

By Clerence Certer, Rick Hell & Mercus Daniel; Fame, BMI. Almost every brend of contemporary populer music has et least one common espect. They all in some way relete to the blues. Rock, much of what now is being celled "underground" end, of course, R&B have drawn from the vast resources of the eerilest exponents of the blues.

Thus, the state and direction of today's music scene offers several pos-

sibilities to performers, two of which are most interesting. An artist cen

be awere of whetever the current musical trends are end utilize the

blues eround the edges of his delivery (subliminel blues?), or he cen

rear back and sing or play the pure blues. Clarence Carter sings end

Because of the unprecedented resurgence of the blues in the last sev-

eral years. Clarence Carter has become a member of a very select group

of entertainers. Clarence is now one of that minute number of artists

possessing immense talents who are recognized and appreciated during

Side 2

(By Jimmy Hughes; Fome, BMI. Time: 2:37)

(By O. B. McClinton; Feme, BMI. Time: 2:15)

By Cheries Cheimers & Donne Rhodes; Rohmers, BMI. Time: 2:57)

(By Certer, Jeckson, Hall & Keyes, Feme, BMI, Time: 2:15)

(By Tom T. Hell; Newkeys. BMI. Time: 3 33)

(By Moore, Jeckson, Leekes & Chembers; Feme, BMI, Time: 2:38) ecceptance...end that's the blues.

The personnel is: Roger Hawkins, drums; Barry Beckett, piano: Marvell Thomas, organ; James Johnson, Albert Lowe &

Arrangements are by Rick Hall & Staff String arrangements are by William Fischer

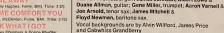
Recorded at Fame Studios, Muscle Shoals, Alabama Recording engineer: Rick Hall

Cover & back liner photos: David Patterson Album design: Haig Adishian PRODUCED BY RICK HALL

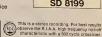
ATLANTIC RECORDING CORPORATION 1841 Broadway, New York, New York 10023 Ity to see not only what a song has meant, but what it could mean, You've Been A Long Time Comin' is also a song that Clarence does

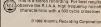
strange end wonderful things to. Again the big rich baritone voice Again the meaty arrangements. Again a standout track. Harper Valley P.T.A., the song that began in the country field and went on to be a number one pop tune, is given an R&B coat to try on for size. Fits well. It becomes a different song with Clarence's tongue-in-cheek delivery. It's all pert of what everyone is calling "soul" today. I'd Rather Go Blind is done with a wailing, crying, horns-and-strings background that builds to an emotional crescendo at the end.

But listen to the album because it's a study in what Clarence Carter is all about. Many of you have heard his first single recordings and his first album, "This is Clarence Carter", and most of you have heard his recording of Slip Away, but all of you who are interested in the blues and where the contemporary music scene is headed should hear "The Dy-











ists. Clerence is one of the elite few who were able to grab the Gold

Record. His version of SIIp Away sold over one million copies. That's

Awey, it too hes sold over e million copies. Here he is witty and biting

es he goes for himself. But then wit end humor have always been an

integral port of the blues-the ability to laugh et oneself end at one's

own trouble. The Roed Of Love finds Clerence backed with a big band

sound that is the perfect complement to his rich baritone voice. The

blues is all about. He sings it like it is, because he knows how it is,

ong, in a way, shows Clarence's deep-seated knowledge of what the

Of special note is his version of Light My Fire. Clarence decided that

the song could be done in an understated way. The arrangement has

subtle strength and beauty without interfering. Listen to this cut, during

Too Week To Fight is Clarence's follow-up to Silp Away, and like Slip

# OSCAR PETERSON & NELSON RIDDLE

THE TRID &
THE ORCHESTRA
WITH STRINGS

side one

- ASCAP 4:54
- 2. JUDY ASCAP 3:34 3. 'ROUND MIDNIGHT ASCAP 4:02
- 4. SOMEDAY MY PRINCE WILL COME ASCAP 2:48
- 5. COME SUNDAY ASCAP 3:18

side two

- 1. NIGHTINGALE BMI 4:07
- 2. MY SHIP ASCAP 5:35 3. A SLEEPING BEE ASCAP 3:40
- 4. PORTRAIT OF JENNY ASCAP 4:21
- 5. GOODBYE ASCAP 4:02



Cover photograph by James Silke Recorded November, 1963, Radio Recorders Studio, Los Angeles, Calif. Recording Engineer: Rafael Valentin Director of Engineering: Val Valentin



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the helterment of recorded music and literature. I believe that although every performing artist retains an imade respect and appreciation for public acclaim, he subconsciously and dedicatedly reveres any accolades that he receives from other artists in his particular field. I hold this album in great respect, not only for the above mentioned reasons, but also because it represents to me a very definitive challenge in a most musical scar.

The manner in which Nelson Riddle; rather than accompanying the Tria, fained us in effect, and if anything made the orchestra a part of us, to me is a phenomenon. I regard this particular type of writing as a lange challenge that to my hearing in the past has very seldom been net, and at even fuer times surmounted. To merely supply a harmonic cushion is not enough. The arranger must in the first instance know the soloist so well remissed us to get inside of the musted as a ble to get inside of the musted wellops, and hell; not only to define them, but also to add to their colour balance.

As winess to this I recommend specifically the track of "some Day My Prince Will Come." The control of the moving background and the sensitive way in which it vises and falls with the contour of my lines, to me is the best example of the great understanding that Nebson has of what at attempt to do from a solo stand-day when the sum of the property of the property of the control of the control

I would also like to thank Jim Davis for his cooperation in making this date possible and making it a lot easier for Nelson and I to achieve the results contained herein. My thanks also to the studio engineer, Rafael Valentin and the recording engineer, Jerry Hockman for a beautiful balance and technical assistance without which this album could not be possible.

I know that I will always consider this particular LP as an important landmark in my record career and I sincerely hope that the listeners agree with me in my feelings about this album.

Oscar Peterson.

Working with Oscar on this album has been one of the rave musical treats of my career. His impecable taste and his sharply honed musicianship insured the old phrase of "never a dull moment" musically.

When contemplating the prospect of a piano album I tried to lay my hands on an orchestral combination that would be rewarding instrumentally and still provide a sound complementary to the solo piano. From this ann cooked a group comprising 10 celli, 5 horst, 5 flutes, a harty, and extra percussion, plus, naturally, Ray Brown, Ed Thighen and Oscar himself. The result is a cool Thornkillexque cushion for the piano, and a great massical experience for yours truly.

ours truly, Nelson Riddle Nelson is the greatest arranger in the world. —Frank Sinatra

Oscar is the best jazz pianist in the world.

—Down Beat Readers Poll:
First Place eleven times

The auguries for a superlative record, in were all pool—on paper. Osar Peterson and Nelson Riddle are musicans of broad scope and rare sensibility. Both have brought to their work the creative response of seasoned musical insights and the clear focus of good taste and style. And both are sufficiently gifted to support and elaborate the most complex musical thought —ad to let well enough alone when the logic of a passage so decrees.

Oscar Peterson Juss ranged freely and forcefully between the poles of rhythmic energy and fragile lyricism that provide jazz, and all music for that matter, its aesthetic axis. He can roar: his big bands can generate a thunder of impulse that shatters an audience. He can speak in the compass of intimacy with the innate tact of a good poet. He has a lucid imagination that embellishes the slender thread of a song with delicate vigor. And he can summon the most severe of keyboard disciplines, that required to expose with the necessary equilibrium of intellect and passion the compelling lines of a Bach tocatta. Fire and felicity - he has them both, and both are here present in just

proportion. Nelson Riddle's world is that of concerted sonorities - the world of instrumental voices with all their distinctive timbres blended into an ensemble that must be at once transparent and homogenous. His is also the world of variations on a theme, or fresh approaches to familiar tunes. In the opinion of Frank Sinatra, a nearly peerless guide in such matters, Riddle is the best musician now practicing the misunderstood and often hackneved art of arranging-orchestration. Robin Douglas-Home has written an intelligent and sympathetic profile of Sinatra in which the singer-actor-compére declares: "Nelson is the greatest arranger in the world. A very clever musician, and I have the highest respect for him....Nothing ever ruffles him. There's a great depth somehow to the music he

Greates...that's the key word, for Riddle is one of the few genuine innovators in modern orchestration. His freshness and originality shine abundantly in the present program. His settings for Peterson's superb solos are based, as he notes else-

where in these program comments, on a basic orchestra of cellos, horns, flutes, and harp. The choral voicings of the deepthroated cellos, the cloudy sonority of the French horns, and the bright transparency of the unison flutes provide a handsome framework for the plann and project with great precision Riddle's concept for the specific treatment of each some.

Trumpet, trombone, and sacophone, as well as violin, voicings supplement the basic wind and low string colors when they are required to evoke just the right sensious slur, the right tension, or the right way accent. And throughout, Riddle has exposed the Trio-Occar, Ray Brown (tass), and Ed Hingen (trum) plays the result of the result o

There is not space enough here to remark the many treats in the scores nor to dwell upon Peterson's sensitive and romantic (but muscular) probings into the thoughtfully selected range of melodies. However, one should take note of the way in which Judy makes clear the marvelous aptness of the Peterson-Riddle joint venture. The droll strolling-pastthe-corner introduction shows Riddle the arranger in a perfect exercise of imaginative treatment of an old tune. And the way Peterson adds his own whole-hearted and witty sketch of our old mid-Thirties girl friend amplifies the approach of the arrangement with equal perfection

But, it is the creative partnership of two great artists on Someday My Prince Will Come that provides the highest moment in the program. It is a dazzling coup for both the ensemble and the soloist. The introduction lays down a wittily refracted, lightly swinging beat. Ray Brown's b'dum-voom-voom bass, the muted trumpets, and Ed Thigpen's batterie come on in a way that reveals Riddle's private mint-mark as an additive colorist and an inspired orchestrator of rhythmic figurations. Peterson takes over at the chorus and states the onceupon-a-time theme with only percussion accompaniment. (Thigpen does not have four hands: it only sounds that way.) As Oscar plays the melody all the old ickiness of the tune goes out the window-the prince is quite a cat. Chorus by chorus, Riddle's mastery of coloristic devices, his subtle control of mounting (but never overweighted) tension, and his intense locus on impulse bring to the piece entirely unexpected warmth and excitement. And over all, Peterson's solo lines enhance the surprising onrush. (In the era of 78-rpm shellacs, this would have stoned every frateruity house in the country and taken over the turntable for six million consecutive playings.) A diminuendo in the high strings rounds out this superb melding of concept, feeling, and taste. - tames T. Maher

Produced by Jim Davis

# MUSIC FROM 2 UNIVERSAL-INTERNATIONAL PICTURES



VC 81074



Written on the

TECHNICOLOR<sub>®</sub>

ROCK HUDSON · LAUREN BACALL OBERT STACK · DOROTHY MALONE

THE FOUR ACES

ALEX NORTH'S RHAPSODY FOR

# "FOUR GIRLS IN TOWN"

CONDUCTED BY JOSEPH GERSHENSON
SOLOISTS ANDRÉ PREVIN, PIANO RAY LINN, TRUMPET



"FOUR GIRLS IN TOWN"

CINEMASCOPE

TECHNICOLOR

Previously released as Decca DL 8424

THE UNIVERSAL-INTERNATIONAL ORCHESTRA CONDUCTED BY JOSEPH GERSHENSON

MUSIC FROM 2 UNIVERSAL-INTERNATIONAL MOTION PICTURES



# Wind

Music from the Original Sound Track Main Title Theme-WRITTEN ON THE WIND

Composed by Victor Young-Sammy

Sung by THE FOUR ACES Background Music composed by Frank Skinner

Temptation (Nacio Herb Brown-Arthur Freed)

Total time: 21:50

### Written on the FOUR GIRLS IN TOWN RHAPSODY FOR FOUR GIRLS IN TOWN

Composed by Alex North . Orchestration by Henry Mancini

ANDRE PREVIN-Piano . RAY LINN-Trumpet Total time: 20:06



THE UNIVERSAL-INTERNATIONAL ORCHESTRA Conducted by JOSEPH GERSHENSON

About "Written On The Wind". . .

A sordid but searching story, "Written On The Wind" is a closely knit tale of human relationships. It centers about two men and two girls and their mixedup lives. Kyle Hadley (Robert Stack) is an oil tycoon's wayward son who comes to New York with his closest friend, Mitch Wayne (Rock Hudson), There, Kyle meets Lucy Moore (Lauren Bacall), a secretary in the metropolitan office of one of the vast Hadley Enterprises, dazzles her with a spendthrift spree, and sweeps her into marriage.

For a while everything is auspicious. Happy with Lucy and helped by her, Kyle ceases to be irresponsible; he stops drinking and looks forward eagerly to fatherhood. However, the marriage is something of a shock to Mitch Wayne, who had fallen in love with Lucy, and for Marylee Hadley (Dorothy Malone), Kyle's sister, who is sure that Kyle will never lead an orderly domestic life. Marylee, moreover, is infatuated with Mitch and tells him that she is going to have him with or without marriage. Distressed and self-divided, Mitch wants to leave, but is persuaded to stay with Kyle and stand by him.

The marriage goes to pieces when the family doctor tells Kyle it is unlikely that he will ever be a father. Kyle drinks recklessly again. Meanwhile Marylee, frustrated in her passion for Mitch, gives herself to any available man. When she is picked up by policemen, her father, faced with the fact that his daughter is a wanton, dies of a broken heart.

Kyle's drinking grows steadily worse. Mitch urges Lucy to leave her husband, but she tells Mitch that, contrary to the doctor's diagnosis, she is going to have a baby. She hopes that this news will cause Kyle not only to rejoice but to reform -instead of which Kyle believes Mitch to be the father of the coming child, beats his wife, and threatens to kill Mitch. Lucy has a miscarriage and Mitch turns against Kyle.

Unable to get a gun in town, Kyle finds one in the library. Running into the room, Marylee sees Kyle holding the gun on Mitch and struggles with him. The gun goes off, and Kyle dies. There is an inquest and, for a while, it seems that Marylee is going to get even with Mitch for having spurned her. At the last moment, however, she tells the truth, and Mitch and Lucy leave the tragic scene for a more promising future.

by Joseph Gershenson, it communicates the varied moods of the characters and the action. The title song, "Written On The Wind" composed by Victor Young to words by Sammy Cahn, is sung by the distinguished quartet, "The Four Aces."

About "Four Girls In Town"

In contrast to the tragic overtones of "Written On The Wind," "Four Girls In Town" is a glamorous "behind-the-scenes" Hollywood story. A famous motion picture star, Rita Holloway (Helene Stanton), goes temperamental and since the studio will not meet her terms, walks out on the big epic, "The Story of Esther." A huge promotion gets under way to find a heroine to take her place. Hundreds of candidates enter the contest, and four are chosen as the most likely finalists. They are; a small town girl from Minnesota, Kathy Conway (Julie Adams); an Italian model, Maria Antonelli (Elsa Martinelli); a French professor's wife, Vicki Dauray (Gia Scala); and a gifted young Austrian actress, Ina Schiller (Marianne Cook).

The man put in charge of the tests is Mike Snowden (George Nader), a talented but "undiscovered" young director, who becomes involved in the careers of all four girls. He falls in love with Kathy, while his friend, Johnny Pryor (Sydney Chaplin), an aspiring composer, is drawn to Ina. Maria attracts Spencer Farrington, Jr. (Grant William), and she plans to use him to further her ambitions.

Things get fairly complicated when two of the girls are let go and Mike is promoted to the job of directing the mammoth production. After several adventures and misadventures, all turns out well in an unexpected denouement. Rita Holloway withdraws her ultimatum, makes peace with the studio, and resumes work on the epic. Although the girls have failed to get the coveted part, each of them gets her man-and her heart's desire.

The music for "Four Girls In Town" is unusually distinguished. It was composed by Alex North, a serious musician who has also written works with wide popular appeal, such as the best-selling "Unchained Melody." For this picture, North was commissioned to furnish a complete and extensive score. He wrote a rhapsody for piano, trumpet and orchestra-and the themes from the composition are used to highlight episodes in the film. This record, however, is not taken from the episodic sound-track but is a complete recording of the work as a unit, an integrated composition in itself. The piece is conducted by Joseph Gershenson and the soloists are André Previn at the piano, and Ray Linn on trumpet.

The music is unquestionably an outstanding feature of the film. Supervised

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This issue prepared for release by Tem Null, Dub Taylor and Chris Kuchler.

MCA Tiga Engineer Larry Boden.

MCA Tiga Engineer Larry Boden.

Manafestered by Dub Hogor at KM Records, Burbank, Calif.

Males in U.S.A. Males in U.S.A. Males in U.S.A.

\* Fc" best results, STEREO playback is recommended

## **ALISON FARRELL**

# FINE LINES



### SIDE ONE

#### Toking You On Alison Farrell

I hate these slow-dawns and this bumpy ride I want to smooth it out, so I we decided

Like Cordiac Hysteria, Backsliding Dementia My future's grim, better take my vitamits

Guitar, Alison Farrell Bass, Don Walloce Percussion, Johnes Tany Finlayson

### Doomsdoy Blues

Alison Farrell Alison Forrell
Life is a first, sometimes I wannal waive it.
Skip im begins and hoke the death ventence early.
Tired at high, we liking on I one pad steel.
Step up slide back, lose my position.
Head down, eyes shut, make my decision.
I can't even see ta chaose.

in a off twoman go.

The muclear age has turned my Inferime into minutes.
I got no ane left to potrol my city limbs.
My carify warming, fail-sofe system is down
Doomsday, Mayday, send out on message.
I'm is horm's a voly, come user the wreckage
Catch my story on the news. Lwanna give in, give up, make my confession Someday I may break this depression But for now, at I can do is feel these blues

autor now, all team do a feet these blues
Acoustic Guitar and Vocals, Alison Farrell
Electric Guitar, Tony Lombordozzi
Boss, Don Wolface
Drums, Bob D'Angela
Percussion, Jahmes Tony Finloyson

#### See No Evil Alicon Formall

It's not that I might see something similar in myself

Stop being so reasonable, stop being so responsible

Lead ond Rhythm Guitors, Alison Farrell Boss, Don Wallace Drums, Bob D'Angelo

Step Over the Line

You were ensulted in witro, or aboundaned a Adulterated as an adalescent, your heebie-geebies hame-made Now you're one of the wolking wounded, and the past chakes you like a least. And you're sinking in the same old hales, your life still out at reach.

Alison Farrell

Swallow my eyes into the sains at a deserted mind. Swallow my eyes into the saind is 2 ocerated mind. Posted on the jamil o, a worst is 18 in ming. A block cross, broken arm, sainning like a scytte Upgratesting Protestions, goose-stepping their way to God Watched and laughed, or Jurned away. O'r led millions of saults to Molacoust. A ward of people shrupged and said.

Where the Jews are being singled out again I om one Gentile who will not say.

Guitar, Alison Farrell Violin, Kate O'Brien Bass, Don Walloce
Percussion, Johnes Tony Finlayson

### Thunder, Lightning ond the Roin Ginny Bales

This is the end of the colm before the storm If you don't want to lose me There's got to be a change I chaked on my anger, swallowed my tears We've fived like strangers for what seems like years With no thunder, no lightning, and no rain

Acoustic Guitar, Alison Farrell Electric Guitar, Tony Lombardozzi Boss, Don Wolface Drums, Bob D'Angelo Harmony Vocal and Arrangement, Kate Reynolds

#### All You've Left Me Alixon Forrell

Guitar and Vocal, Alison Farrell

### Cradle My Soul

Alison Farrell

Rest me, soothe me, guide me, point the name fouch me, hold me, cradle my soul

Come wholeness, with sound and shining breath. Lift this body from it's braken bed. Away weakness, Jame restlessness. Rob me at spirit no more.

Guitar, Alison Farrell Violin, Kate O'Brien Harmany Vocals and Arrangements, Kate Reynolds and Ginny Bales

### SIDE TWO

### Stop Being So Nice Alison Farrell

You look like a person, you talk like a person When I ask what you're feeling, you lie like a Person rug That's been left out in the middle of the street

You gotta cigarette burn, you gotta fread marks up your back. You gotta ground-in dirt, you've got hassles in your lassles. But it's no big deal, you say your braken bones will heal

Stop being so reasonable, stop being so responsible Stop being so respectible, stop being so nice Stop being so hopeful and helpful, wanderful, cardial, roky-stroky politie.

You're quick to the rescue, but slaw to fight. You gotto helping hand that'll feed the mouth that bites it You are swell, you're an onge! who would take my place in Hell

Thanks to the following generous people - Nancy and Bill Mahan, Bill Newman and the tag solers; Deb Herrick, Judy Slaan, Jacqueline Pickett, Mark Levinson, Mo Sila, Cvd Slotaroff. Ginny Bales, Kate Reynolds, Paul

It's like a mountain climb up an thy-bity incline. And it's full of creasuses that you can see through your west-colored plasses. It's like falling through on window, screaming terrar from the care. And when you that the ground you look around to find. That you've been iving an the first floor. Jocabson, Gary Andreadis, Nancy

Pick up your foot-drag, rewind your time-lag, fetch oil your feeble designs Sinag oil those nagging plans that zig-zagged Lay 'em down in one lang line Naw step over the line

Guitar, Alison Farrell Dobro, Stacy Phillips

### World Without End

Poison my oir, show me despair

Time is the time for embracing those I treasure

A glint of on eye, the wormth of a smile

Beckan me to those who hold me as friend design of friendship
But the ribbons con froy, and the colors fade away.
Corefully I need to mend ony holes

gypsy moth records Box 1285 New Hoven CT 06505

Six String Guitar, Alison Farrell Six String Guitar, Alison Parrell Twelve String Guitar, Nancy Tucker Bass, Don Wallace Percussion, Johnes Tony Finloyson Harmonies, Ginny Boles, Kate Reynolds

### Since We Started Alison Farrell

In a breezy starlet room, on a bed with sheets of pold

curling upwords like the downing of the moon Oceans of waves sweep our bodies to shore Leaving us to rest in gentle pleasure Our likenesses have brought us loughter Our differences have helped us both grow stronger Our time in life is etched for us to gother

and I have rearned where my recurs.

So we hold each other long.
Loving and Irving from day to day.
Knowing and our future, but learning from our past.
And blessing each other with our presence.

Recorded and mixed at Presence Studios in East Hoven, CT. Engineered by Jon Russell Caver photograph by Virginia Blaisdell Cover design by Bob Gregson

Alison Forcell

So now I'm stepping out easy: Lighter of heart and mind. No longer using my lokes. No longer using my lokes. To make my secrets so hard to find. I' never know love if I keep my heart in a glove.

Grawing out of my womb it is been hard to do Striding out of my room, where the windows show me Ife passing through Rip the lacks from my door

Guitar and Vocals, Alison Farrell Lead Guitar, Cliff Furnald Bass, Don Wallace Percussion, Johrnes Tony Finlayson

Baokings and artist inquiries Alisan Farrell P.O. Bax 847 New Haven, CT 06504

All songs by Alisan Farrell c £ 1987 BMI Except Thunder, Lightning, and the Rain c 1980, 1987 Boles-Gitlin Music

SOMETHING SOMETHING.

NEW



Highest Quality
enti-static
vinyi-STEREO
KS-2112

C A R L

ZELLER JR

### STEREO something old...something new

# with CARL ZELLER JR.

### side 1

- 1. Oh Marishka Pegla 2:40 (Yankovic)
- 2. Smile Sweetheart Smile 2:47 (Yankovic)
- 3. Billows Polka 2:16 (Yankovic)
- 4. You Are My One True Love 2:18 (Yankovic)
- 5. Blue Eyes Crying In The Rain 3:35 (Yankovic)
- 6. Trollie's Polka 2:56 (Yankovic)
  - 1. Rocking Chair 2:20
  - 2. Katie Hop 2:02
- 3. Over Three Hills 2:43 side 2
  - 4. Dig-a-Boo (Fat Boy) 2:19
  - 5. Heel and Toe 2:06
  - 6. Kina Fish 3:11



Bill Losli (Second Accordion) Tom Blackledge (Bass) Larry Wilhelm (Dulcimer) Carl Zeller, Jr. (Lead Accordion)

HIS OWN SPECIAL ADAPTATIONS OF POLKAS MADE POPULAR BY FRANKIE YANKO-

SOMEHOW I FEEL THAT AN ALBUM IS CONCEIVED DURING THE RECORDING SESSION FOR ITS IMMEDIATE PREDECESSOR. EVEN AS THE ARTISTS COMMIT THEIR BEST EFFORTS TO TAPE, THEY ARE PLANNING AND DREAMING WHAT THEY WILL DO "NEXT TIME", IF THERE IS A NEXT TIME. FOR CARL ZELLER, THERE HAVE BEEN MANY NEXT TIMES, EACH BETTER THAN THE LAST. THE ALBUM YOU HOLD IS CARL'S DREAM ALBUM, CONTAINING MANY OF THE TUNES THAT HAVE STOOD THE TEST OF TIME ON MANY BANDSTANDS. IN ADDITION, THIS ALBUM PRESENTS THE LATEST DEVELOP-MENT IN THE CARL ZELLER SOUND, THE FULL USE OF TWIN ACCORDIONS ON

> VIC. THIS EXPLAINS THE TITLE, "SOMETHING OLD, SOMETHING NEW". CARL'S FINE BAND CONSISTS OF HIS FOUR REGULARS, BILL LOSLI ON SECOND ACCOR-DION, LARRY WILHELM ON DULCIMER, TOM BLACKLEDGE ON BASS, AND OF COURSE THE FINE LEAD ACCORDION WORK OF CARL ZELLER JR. FOR RECORDING PURPOSES, CARL HAS INCLUDED THE DRUM TALENTS OF ED WYPYHOSKI. BILL DOUBLES ON TROMBONE AND VOCALS, AS WELL AS "FRONT-

LIKE MOST RECORDING SESSIONS, THIS ONE WAS ONE "TAKE" AFTER ANOTHER, DEBATE AND DISCUSS, TRY IT AGAIN, PLAY IT BACK, DO IT OVER, UNTIL THE RESULTS WERE AS YOU HEAR THEM, A VERY LISTENABLE AND DANCEABLE COLLECTION OF POLKAS AND WALTZES, PLAYED IN THE "SOMETHING OLD, SOMETHING NEW" STYLE OF CARL ZELLER JR.

JOHNNY GOOLSBY, KBRN, BRIGHTON, COLORADO

ING" THE BAND, INTRODUCING THE TUNES FROM THE BANDSTAND.



# Small Town Tales

SERIES II

- COFFEE FOR THE BURGLAR
- UNDER THE HILL A LAKE
- THE ART OF GETTING LOST AND 33 OTHERS

mecalled
with an unusual slant
by
Charlie Cutler

### BY POPULAR DEMAND-SERIES II

"Send us more," From a station in Ohio.

tana Broadcasters' Association.

"Keep them coming." From stations in North Carolina.
"All 37 stations carried the first series." From the Mon-

CHARLES URQUHART—the voice and writer of "IT SEEMS TO ME." is an Associate Executive of the Synod of New Jersey, United Presbyterian Church in the U.S.A. in charge of Radio and Television, and Executive Director of the Radio and Television Department of the New Jersey Council of Churches

He is former Production Manager of the Central Division of the National Broadcasting Company, and director of such outstanding radio shows as "Vic and Sade," "The Right to Happiness," "The Road of Life" and "The Guiding Light." Urguhart started in radio in 1929, in television in 1938 and has produced, directed and written for television ever since the inception of that industry.

The Radio and Television Department of the New Jersey Council of Churches creates and distributes radio programs (on tape and disc) to 85 stations in New Jersey, New York City, Philadelphia and Wilmington, Delaware. The need and popularity of the shorter type of religious "spot announcements" was responsible for the creation of the "soft-8bell" IT SEEMS TO MF story/formet spots-or

capsule programs, as they are sometimes called. A model of effective radio writing and delivery among religious broadcasters, the demand for them when first broadcast resulted in this album.

"Only when sound Christian precepts actually unite with radio and television techniques can these two media be used to broadcast programs that are real and vital to the electronic communication of Christianity," says M. Urauhart.



CHARLES URQUHART
alias
"CHARLIE CUTLER"

# THE STORY OF "CHARLIE CUTLER" and "IT SEEMS TO ME"

As Charles Urquhart recalls it, the character of Charlie Cutler is "like me, past 50," and thus can comfortably call to mind his small town boyhood, as he lived it back in "the horse-and-buqqy days."

Most of the stories and anecdotes in "IT SEEMS TO ME" are true, and are based on real people and actual experiences-"with some stretchers," as Huckleberry Finn would say. And Charlie Cutler adds just the right flavor that describes so vividly and fondly the almost forgotten foibles and fancies of our yesterdays. The stories evoke memorable memories of Great Uncle Will. Aunt Jo, Fanny Williams, Miss Sarah Tinklepaugh and all the rest of the grand, assorted characters of Americana that inhabited Charlie's, or our own, home town,

The place is not identified by name, but it was—and in many respects still is, a sleepy, quiet village of broad, tree-lined streets and white clapboard houses set far back from the road. It is "on a bend of the river, near the foot of the mountains." and in the early 1900's—the time he writes about mostly—it represents pure delight to the wide eyes of a small, curlous boy. And in retrospect—for all of us—it still does.

Mr. Urquhart began spinning these Charlie Cutler yarns over coffee-cup conferences several years ago, and friends who heard them insisted that he write them down. Which he did, adding a socalled religious twist— $\alpha$  one-line "something to think about" suggestion which would hopefully lead to a deeper consideration of the Christian values of life.

You'll especially enjoy meeting some of Charlie's relatives—Cousin Carberry who had enough animals in his backyard to fill an ark. Aunt Lois who never in her life sat down to a meal, Cousin Kitty and her broom, and Great Uncle Will who served coffee and sandwiches to a huralar.

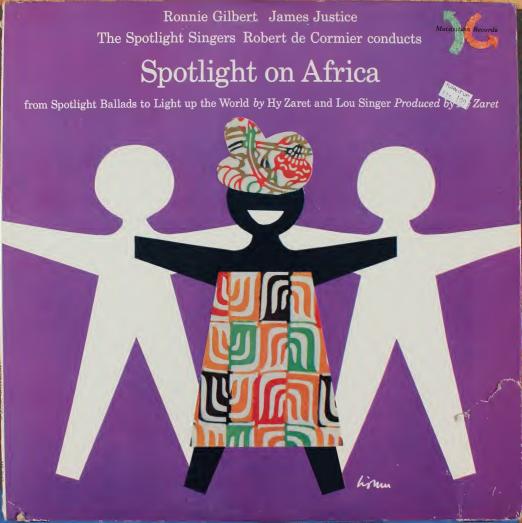
You'll meet other characters, too ... "Extra Power Perkins," "The Unhoppy Blacksmith," and "Mrs. Trumble," a teacher with talent. You'll learn all about Jed Baxter's homemade carburetor and Mr. Bradford A. Henderson's secret of how to measure people.

With Charlie Cutler, you'll visit the fair and the circus, rummage around in the attic, dabble in history and hunt for grits in the supermarket.

A dedicated Christian, Mr. Urquhart believes that when Charlie Cutler ends each "1T SEEMS TO ME" reminiscence with an oblique or sometimes very pointed question, he is making his point by allowing the listener to make his. "It does us all good to keep thinking about this business of Christianity," says Urquhart. And, in the words of sage Cutler's standard closing line—"that's something worth considering, isn't

Presented by the Broadcasting and Film Commission of the National Council of Churches of Christ \* Produced by the New Jersey Council of Churches \* Released by The United Presbyterian Church and The United Church of Christ

KONF OKUNE OKUNE OKUNE OKUNE OKUNE





### Africa

Lyrics and text by Hy Zaret Music by Lou Singer RONNIE GILBERT, JAMES JUSTICE, THE SPOTLIGHT SINGERS. TERRY O'SULLIVAN, Narrator Arranged and conducted by ROBERT DE CORMIER Produced by Hy Zaret

- I. THE PEOPLE OF AFRICA 2. THE AFRICAN QUESTION
- 3. HARNESS THE VOLTA 4. REPORT FROM KENYA
- 5. AFRICAN TOUR 6. SAHARA SUNRISE
- I. THE COUNTRIES OF AFRICA
- 2. JUNGLE, DESERT & SAVANNA 3. FLORA & FAUNA
- 4. A ONE MINUTE HISTORY OF AFRICA 5. DR. LIVINGSTONE
- 6. WHEN HISTORY IS YOUNG

MR 0650 AGES 10 up

Educational Consultant: LEONARD S. KENWORTHY Prof. of Education, B'klyn College Research Consultant: HERBERT O. KRUGER Ch. Social Studies, Mamaroneck Jr. High Cover Art: LEO LIONNI

Marais & Mirenda sine: Oul. Oul Charle (Paris. France) Roma Is The City Of Rome, Where Are The Alps, Lendon Is Mora Than A Foggy Oay, Europa's Lorgost Island (Gt. Britain), The Rhine, The Waser & Tha Elbe, Most Of Spain, Portugal, Europa is... plus 6 mera charming songs about Europe

As the "Spotlight Ballads" sing their merry way thru Africa, Asia, Latin America and Europe the far-off places and people are brought home to us enchantingly, melodiously, and unforgettably "alive". They are no longer "those places" and "those people" for they are now part of our shared experiences-we have become "involved". And, as the ballads of the "People" album explore some of the basic concepts of Anthropology's "cultures" "habits", "races of man" etcetera our sing-along becomes a "think-along'—we see ourselves, personally and historically, in a new light and we enjoy what we see.

### Africa Asia Latin America Europe vol. 1 Europe vol. 2 People Spotlight Ballads

# to Light up the World

by Hy Zaret and Lou Singer Produced by Hy Zaret



Rennie Glibert, James Justice, The Spotlight Singsing, Robert OuCormier conducts: The People Of Africa, The African Question, The Countries Of Africa, Jungle, Oesert and Savanna, African Tour, A One Minute History Of Africa, Report From Kenya, Harness The Velta, When History Is Young plus 3 mere exciting songs about the new Africa Aga 10 up MP nesn



The Spetlight Singers, Jennifer Brown, Vivian Martin Robert Harter sing, Terry O'Sullivan narrates: Asia, Glant Continent, Old and New Japan, Where is India, Soviet Asia (East Of The Urals), What is China Like, Southeast Asia, Southwest Asia, Israel, Asia Changes Every Cay, plus 5 mere fascinating sengs

Aga 10 up



Leon Bibb, Ronnie Gilbert, Robert Harter, Vivian Martin sing, Terry O'Sullivan narrates; Introduction To Latin America, Mexico is just Across The Border, How Oe You Spell "Nicaragua", Who Was Who In Latin America, Ay Ay Brazil, Simon Bellyar, Benito's Lullaby, Chief Ameng The Indians, plus 5 more delightful songs about Latin America

MP DEAG



Marais & Mirenda sing: This is Switzerland, Glas gow On Parade, Scendinavia, Athens and the Glory Of Greece, The Balkans, Banalus, Hold Back The Soa (The Notherlands), I'm On My Way To Iraland, What Is The U.S.S.R., Paople Werth Remambering, plus 5 mero enchanting songs ebout Europa. Age 9 up



Rebert & Leuise OeCermier sing: Peopla Study People (What Is Anthropolegy). The Shape Of Year Head (The Races Of Man), What Is An Artifact, How You Comb Year Hair (Habits), What Ooes An Archeelegist Oo, What Is A Culture, What's Beau-tiful, Tha Language Of A Paople, Better For What, plus 6 mere delightfully significent Anthropelogy

But whether it is "Who Was Who In Latin America" or "Firenze La Bella" or "The Countries Of Africa" or "Where Is India" or any of the eighty-two of the Spotlight Ballads, the effect is magical and the pleasure tangible. We believe that these Spotlight Ballads will soon take their place with the "Ballads For The Age Of Science" as a uniquely inspired contribution to the entertainment, education and motivation of growing people.

# Ronnie Gilbert James Justice Me The Spotlight Singers Robert de Cormier conducts

# Motivation Records

# Spotlight on Africa

Lyrics & Text by HY ZARET

Music by LOU SINGER



Arranged & Conducted by Robert de Cormier Produced by Hy Zaret

### SIDE 1

- 1. The People Of Africa
- The African Question
   Harness The Volta
- 3. Harness the voira
- 4. Report From Kenya
- 5. African Tour
- 6. Sahara Sunrise

### SIDE 2

- 1. The Countries Of Africa
- 2. Jungle, Desert & Savanna
- 3. Flora & Fauna
- 4. One Minute History Of Africa
- 5. Dr. Livingstone
- 6. When History Is Young

Educational Consultant: LEONARD S. KENWORTHY

Cover Art: LEO LIONNI

Research Consultant: HERBERT O. KRUGER

### DR LIVINGSTONE

Dr. Livingstone . . . Dr. Livingstone What you began . . soon will be done Dr Livingstone . . . what you began will soon be done

David Livingstone-explorer, geographer, missionary, doctor-had two dreams; to discover the source of the Nile and to end slavery. For more than thirty years he explored the vast interior. For more than thirty years he sought to convince Africans and the outside world that selling Africans into slavery was wrong. During his lifetime he made great progress-it remained for others to make his dreams come true.

Dr. Livingstone . . . Dr. Livingstone What you began . . soon will be done Dr. Livingstone . . . what you began will soon be done . . will soon be done

### WHEN HISTORY IS YOUNG

Each day in Africa new names are sung Who can relate whose deeds are great When history is young Who can relate whose deeds are great When history is young

When the history books are written, will these find a place? . . and what will be said about them? Haile Selassie, Emperor of Ethiopia

Kwame Nkruma of Ghana William Tubman of Liberia

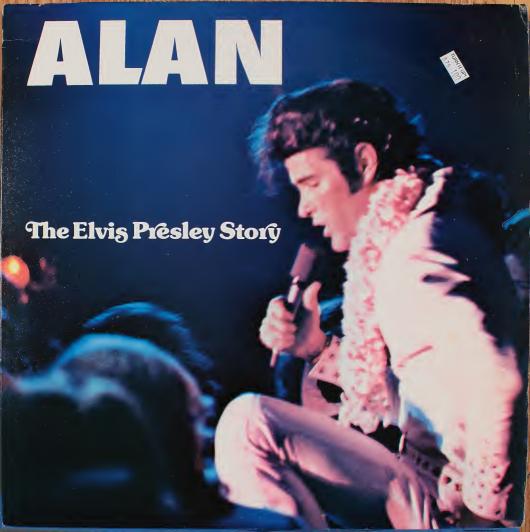
Jomo Kenyatta and Tom Mboya of Kenya Julius Nuerere of Tanganuka, now Tanzania Joseph Kasavubu, Patrice Lumumba and Moise Tshombe of the Republic of the Congo

Abbe Fulbert Youlou of the Congo Republic Sulvanus Olumpio of Togo Felix Houphouet Boianu of the Ivory Coast

Sekou Toure of Guinea Nnamdi Azikiwe (Zik) and Sir Abubakar Balewa of Nigeria

Albert John Luthuli, former Zulu Chief of South Africa All are part of the new Africa of UHURU ... Freedom

REPEAT SONG



Side One

Baby, Let's Play House Heartbreak Hotel Ready Teddy- Tutti Frutti Don't Be Cruel I Was The One Treat Me Nice Kina Creole



# ALAN

### présents The Elvis Présley Storŷ

produced by Lee Hansen

Watermark Studios

starring
Chuck Doten (drums)
Mike Stirn (guitar)
Jim Boggs (boss)
Terry Pullman (guitar)
Bob Scorenson (keyboards)

Dana Meyer (vocal accompaniment)

Also, a very special thanks to my friend and personal manager Chet Actis for his efforts in my behalf.

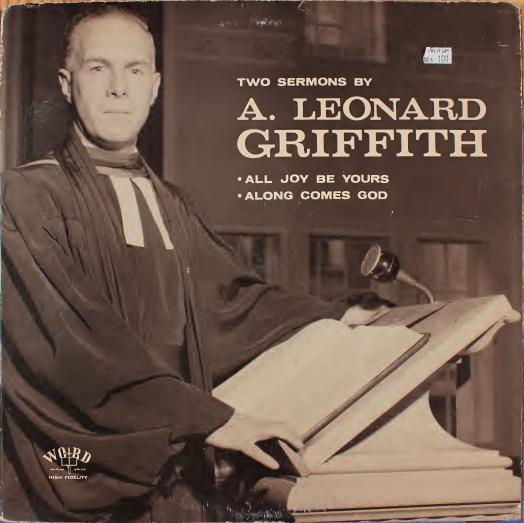
Born in Philadelphia and raised in Southern California, at the age of seven Alan ran away from home to see the Elvis Presley movie Loving You. That was the spark that ignited Alan's development of The Elvis Presley Story. Alan's life long admiration of Elvis is clearly evident on this album wherein he presents the story of Elvis as never before told. Alan's ability to recreate Elvis' studio sound is captured on this album as it is in his live performances. If this album succeeds in bringing you closer to Elvis through Alan, then the many hours involved in its production will have all been worthwhile.



For information relating to Alan's Fan Club, write to ALAN, P.O. Box 1325, Colton, California 92324 Side Two
G.I. Blues
Viva Las Vegas
One Broken Heart
In The Ghetto
Suspicious Minds
Burnin' Love
Promised Land







# A. LEONARD GRIFFITH

The son of professional opera singers, Arthur Leonard Griffith was born in Preston, Lancashire, in 1920. In 1929 he emigrated to Canada with his parents, settling in Brockville, Ontario, where he completed his elementary and secondary education. In 1942 he graduated from McGill University and in 1945 from the United Theological College, Montreal. He has also done post-graduate work at Mansfield College, Oxford. He received the B.D. extramurally from Queen's University in 1958 and the D.D. (honoris causa) from the United Theological College, Montreal, in 1962. He was accepted as a candidate for the ministry of the United Church of Canada in 1939, and was ordained in 1945.

After graduation, Dr. Griffith served for two years in the Kingston Presbytery in Eastern Ontario, going from there to Trinity United Church, Grimsby.

In 1950 he was called to Chalmers United Church, Ottawa, to begin the fourth pastorate in the history of that large and important congregation at the heart of Canada's capital. In October 1960, he returned to England to succeed the Rev. Dr. Leslie Weatherhead as Minister of the City Temple in London.

Dr. Griffith is the author of God and His People, The Roman Letter Today, Beneath the Cross of Jesus, What is a Christian?, Barriers to Christian Belief, The Eternal Legacy, Pathways to Happiness, God's Time and Ours and The Crucial Encounter.

In September 1961 Dr. Griffith was made a Freeman of the City of London. He is married and is the father of two daughters.

All Joy Be Yours is a penetrating emphasis upon joy and happiness in Christian living. Dr. Griffith contrasts this with the tendency for ministers to overlook this key quality of the gospel.

And Dr. Griffith points to the book of Philippians, as well as to the entire emphasis of Paul's life as dwelling upon the joy of living "in Christ". "Even in prison, with his wrist chained to the wrist of a Roman guard, Paul awakens each morning a free man, rejoicing in the truth which sets all men free from the tyranny of evil and despair."

"The Christian will rejoice in Christ's companionship, in Christ's service and in Christ's victory."

"We rejoice because Christ's victory was for us. Paul thinks of Christ, not as an isolated historical figure who lived and died in Palestine, but as the Man whom God gave to sum up in His Person our common humanity. Christ is the Second

Adam, the progenitor of a new humanity. He represents us in His life, His death and His resurrection. As we live 'in Christ' and identify ourselves with Christ, His experiences become ours, and we share not only in His person, His companionship, His ministry and His cross, but also in His victory.

Along Comes God deals with the story of Jacob's encounter with God and the desire which all of us have to see or know God in a tangible, unmistakable way. Dr. Griffith suggests the experience of God does not necessarily come in the way we expect it. The story of Jacob tells us that we may have seen God and heard His voice without being aware of it. Jacob said, "surely the Lord is in this place; and I did not know it." God usually comes to us in an unlikely place, Jacob's encounter was in most un-ideal surroundings.

Nevertheless, we must be prepared for God in the place where we least expect Him.

Likewise, the vision of God comes to man at an unlikely time. We are not in a position to always know the particular time. For example, God does not wait until we have our "houses cleaned" to announce His presence. He frequently comes in the midst of the shambles and darkness of life.

Finally, Dr. Griffith indicates that the vision of God comes also in an unlikely experience. "We have difficulty realizing that God may be in our pain and in many of the harsh and untoward experiences of life. We are not as realistic as the men who wrote the Bible. They believed that all of life comes under God's sovereignty and even in the dark and distressing experiences, if we look at them long and carefully enough, we may see a vision of God."

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.



WARNING! Check your needle regularly. A defective needle will not only bring distorted sound reproductions, but may permanently damage your records. This recording is worthy of the finest needle.

Great Sermons Series

WORD RECORDS INCORPORATED • WACO, TEXAS

### ALONG COMES GOD A. Leonard Griffith

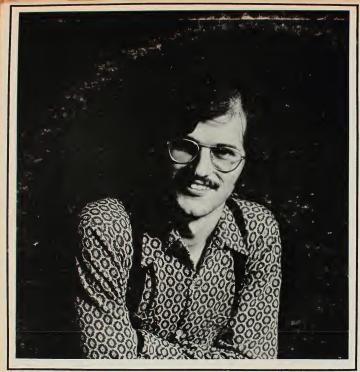
The Book of Genesis, Chapter 28, Verse 16: "Then Jacob, awakened from his sleep and said, 'Surely the Lord is in this place; and I did not know it'."

No verse in the Old Testament has exercised a more profound influence on religious thought through the ages. You can hear its echo in many familiar Christian hymns and prayers—"Nearer My God To Thee", "Oh God of Bethell" and the beautiful Negro spiritual, "We Are Climbing Jacob's Ladder". The story is one that we have known and loved since childhood. Crossing a barren wilderness, Jacob, the son of Isaac and the grandson of Abraham, rame by might to a lonely place where he lay down and slept, using a stone for a pillow. In his dreams he saw a ladder reaching from earth to heaven, "and behold, the angels of God were ascending and descending upon it." And then he heard the God of his fathers calling him by name and making to him the same promise that he made to Abraham and Isaac—that he would possess the land, that his descendants would be numberless and that through them all the families of the earth would be blessed. When Jacob awakened from his sleep, he could still hear the voice and feel the presence and he thought to himself, "Surely the Lord is in this place; and I did not know it." And then he was afraid and said, "How awesome is this place! This is none other than the house of God and this is the gate of Heaven."

The story stirs us deeply. We have longed for such a vision as that which God gave to Jacob, some vital, tangible, unmistakable experience of God to confirm all that we believe about Him. It's difficult just to have faith and to go on trusting a God whom we cannot see, the more difficult bese days when so many, many voices make mockery of our simple faith. If only God would come to us in a dream or a vision and once and for all give us such certainty of Himself as to dispel all our doubts and all our uncertainty! Well, other people have told us how it happened to them, and we've always thought that it's supposed to happen in the Christian life, but we cannot honestly say that it has ever happened to us. We cannot point back to a single place, or time, or experience, and say with assurance, "There and then, I saw God." I yet we still long for Jacob's ladder to bridge the infinite distance between earth and heaven. We still live in hope that someday God will take the initiative and bring us to a time and a place where we can say, even with fear, "This is some other than the house of God, and this is the gate of heaven."

Well, let us listen more carefully to the Old Testament story because it speaks directly to our need. It tells us that we may, in fact, have seen God and heard fils voice without being aware of it at the time. "Then Jacob awakened from his sleep and said, 'Surely the Lord is in this place; and I did not know it'." This Old Testament story speaks an important truth to man's longing for a vision of God. It tells us that the vision often contains an element of surprise. God takes us unawares. He comes to us in the place, at the time, and in the experience that we least expect.

The vision of God comes to us in an unlikely place. For Jacob it was a rocky wilderness, bleak, lonely and forbidden-a place of craggy mountains and deep raviness, a dangerous place inhabited only by wild beasts, the last place in the world where a man felt close to God. We have our own ideas about the environment in which God ought to be found-beautiful old church, or a majestic mountain valley, or a lovely flower garden. Some of us, when we sat under the condition and amid the flowers of the Garden Tomb in Jerusslam, were very sure that we could feel the



SIDE ONE		SIDE TWO	
Morning Sun	2:27	Speak to Me	4:13
O Father	2:41	I Wish That I Could Ask	4:16
Consider the Lilies	4:14	Love Trilogy:	6:04
l Will Follow You	3:10	It Was Good	
Creation	3:21	I Will Serve You	
Isaiah 53	4:13	I'm Glad	
He Shall Be Satisfied	2:24	Star in the East	4:31
		Psalm 90	3:10

# Jakes Word

James Ward grew up in the classic "preacher's family with six kids". With a father and mother who both love music, the family has always enjoyed singing together at home, even after the children had mostly scattered all over the country. Still Jim did hot become interested in composing and performing until his sophomore year at Covenant College in Lookout Mountain, Tennessee. While there studying for a B. A. degree in music, he spent his spare time working with a gospel choir called the Black and Blues Band. Through work with a smaller group as well, Jim began writing songs out of his own experience and faith.

Jim has only been working alone as a solo singer and piano player since 1972. During that time, his experience with an inner-city mission in Chattanooga, Tennessee: the Peniel Bible Conference of Schenectady, New York: and most recently Inter-Varsity Christian Fellowship. has enriched the content and musical perspective of his songs. It was through Peniel that Jim and the group he was with recorded an album in 1972, and it has been through Inter-Varsity that Jim has been able to visit many campuses and I-V Chapters throughout the eastern United States.

### PERSONAL NOTE

I'm really glad to have these songs down on a record now. This is some of my favorite material so far.

Writing songs is a mellowing experience for me, and if you're honest in the lyrics, it makes you think about what you have to say.

This is a religious album. But it is no more religious than one which would express an ultimate faith in the progress of man, or a sentimental poem about loving your brother. I'd say that these humanist hopes are

Religion is what you are committed to, and as a Ch: istian. I am committed to the right way as God's word presents it.

I'm not preaching. These songs are Christian attitudes.

I have not arrived, but I trust I am learning.

Produced by: Bob MacKenzie Cover Photo: Bill Grine Cover Design: Annette Derryberry Studio: Lee Hazen Recording Studio, Nashville, Tennessee Engineer: Lee Hazen

All songs written by James Ward and Publishing by Celebration Press/ Dharma Music, Inc. Nashville, Tennessee

# CARL HENRY

# LIFE SAVINGS





### CARL HENRY

Many, Many Thanks, Mark Giorgetti- lead guitar Bill Hudak - bass, keyboards - Jonethan Sayles - lead guitar Ron Prairie - drums Bob Stohl - synthesizers, flute, bass recorder, Flute Electronique Kat Epple - flute, obbe dim Bosco - sax - dim Bosco - sax - dim Bosco - sax - flute, bass from Bosco - sax - flute, bass - flute,

Produced by Bill Hudak and Carl Henry Arranged by Hudak, Henry, Giorgetti, Sayles Cover Design - by Paul Selwyn Recorded at the Gallery, East Hartford, Ct. in Oct. 1976 Engineer - Doug Clark Remixed May, 1981 at Reel Dreams, Bloomliekt

LIFE SAVINGS

Ct. Engineer - Bill Hudak, Bernie Evans All songs © @ 1981 Carl Henry Music BMI Pre Reel Dreams Records, 6 East Newberry Hd Bloomfield, Ct. 06002

1954

"Life Savings" was originally released in December of 1976 and has been out of print since 1978. Despite the rough edges and blemishes, Bill and I resisted the ternation to rerecord the whole album. We did remix the songs for higher fidelity.

SIDE A
FOLKSINGER THEME
CITY WINDS
COLLEGE TOWN
THE TRUCK DRIVER'S CHRISTMAS SONG
(Inspired by Frank Halb, this tune later
evolved into "A Long Run Home" by
Yankee Cather, Rick Cerone)
IN OUR MASTER BED
THE ULTIMATE WHIM

SIDE 8
THE BAR SONG
THE LOSERS IN THE STREET
GRANITE
BROTHERS
The Hartford Times/The Hartford Courant)
THE ROTTEN ROLL SHOW



I'm the folkeinger, you can sing along if you like. The tales in the verses And the chorus states the message outright. You can hear it ringing in the "Chimes of Freedom" equare. Your sietere and your grandfathere, C Foot Note ? They all were there. Lieten to me, Can you here me?

doub Neg. CITY WINDS

Well it'e been some time now, it's been some years.
You've kept your figure, den't look no worse for wear.
I'd like to be there, I wish that we'ver there again,

Shielding each other from the city winde. Those endices classes, that putrid canal, soth perced together, you couldn't even tell where knowleds left off, and Life began to cut right in,

Obscuring each other from the city winds.

Let'e have Christmas early this year, Buy the tinsel when it's half-price off. I guess God didn't have it in the carde for ue. You pulled a high etraight and me a lower flueh. But the farm is growing and mymoman ie alwaye here.

Colloug. O.K. COLLEGE TOWN

College town's comin round ...

Lottea babies flouncin, lottea jocke a trouncin, Lottes classes gettin exipped. Mixers in the frat house, eietere' gettin flipped out Parente woulds had a fit.

Drinkin age is 21, but ya know we're gonna get ue come And thie band ie playin on the run in thie college town.

The townies hate the prepies for makin with their chickies, They wanna start another fight. They're hidm in the foothille developin their own stills To try to smooth the odds out right.

The truckers like the fortise, the bosses like the buckies. The kide are just around for kicke. Their phony carde get carded and the bose lete em get started Cause the truckere like to watch the chicke ...

THE TRUCK DRIVERS' CHRISTMAS SONG

Every radio etation ie playing the mame eonge And all those D.J.e, they don't mind if I sing along Gause Jingle Belle and Slient Nights Helped me etay awake this long And it's a long, long trip to Christmae day.

The forecast leaving theburg promised enow that turned to rain But New York didn't hear it and they're backed up just the same These people, they don't realize that the highway is innane.

Another Christmae on the road and Jeanie's waitin home With 22 children, such a long ways from thie town. I vow each year to stop this rolling on...

Everyone's got Santa Claus, But I've got this dann job An everyone's got smiles n turkeys me, I've got this log. Somehow someway somewhere someday waybe, maybe God...

IN OUR MASTER BED

Do you remember how it all started With our fingere in the air? Some eweating giant in a white robe with her Food bags hanging bare. And everyone's so bright and white, and everyone's aware Of our promisee ...

Keep them brate a comin', we got five rooms to epare And we're making such good bread. The mortgage is deductable and so are the kide, Just go sasy on what they're fed. It's goma be a gas, just laying in our master bed.

My brother Jack's got four now and there's two on the way And we've alwaye had a friendly bet.
And Mama is so happy and you know she's fulfilled,
Cause papa woulda been impressed.

You know you're eafer bare-footed and here in the nest You just leave the businese end to me. Those Asians are too cocky and the Slack's waware And the Lord, he will provide, you'll each Skoulf be Comma, Not Hyphen

Do you remember how it all ended Comma, which our fist's shoved in the air?

Some eventing giant of a white cloud with her milk aripped everywhere. And everyone's eo bright and white, and everyone's aware of our promisee .....

THE ULTIMATE WHIM

we etarted North in the light-time. We were a party of five.

Jonny n' John and hie eleter,

Mary with se at her elde.

The Congress called it an adventure,

A ehort one, it lated five daye.

I didn't expect finding Mary,

With the othere, she'd hidden away.

Mary, I love you. John, you too. Jenny and Maggie, I need both of you. I only hope there are more who lived through. The river was hot with it's poisen, But we found a lead-bottom boat And deciding to chance leaving Hurtford, We leaded and set out a float Springfield was almost an impace, The bridges were down in our way. We squeezed through an archway of concrete Formed by the grey disarray.

The rest of the brip was accomplished.

We agreed to make camp when it cleared, Around eix houre north of Hanover,

with hie manhood adorning my knife.

We branched out and settled our gear. Maggie, she died bout a week after that, Her arme and her face eaten through. But the four of ue prospered, we got our health back And Jenny was seven monthe due.
Then I caught John with Mary alone,
I squared thinge the following night.
The raine started in so I left him to stink

when I finally found Mary, the'd estiled things right, with a rator she'd priced was own seck. Jenny n me the next mornig we left, And hiked towards the numerishous west. That fall Jenny gave me a baby born dead And she had to fight to survive And although we prayed for a minacle cave, She lay with her head paralized 5 p

Now twice a day, I man the shortwave And hope for some life to arrive And feed Jenny meals and watch her recline with her boy bable still at her side,

My brother was Able, my nephew was Cain my brother was Able, my nephew was Umin And Jeeue was my next of kin. Now I rule the world which is all my domain, I've concoured my ultimate whim...

THE BAR SONG SP

I walked onto g bar on a late fueeday night And my kaddy whe there with his honey, all right. He was drinking a bear for his obtaining the hot activally thirst. Tell me what is the nomemoe about you mind was all leave to the large my mind with the man and it promised your wife that I won't let you fall with your drinks and or promised your wife that I won't let you fall with your drinks and our promised with your drinks and our promised with your drinks and your madles to ball.

So what ie the reason for falling in love? Tell me where has it led you and whose luck ie spared Prom the hungry misfortune left to bear?

Every position derived from the first where you work liam you open down you not not get a but; then her friends join in opicing the dirt. When her friends join in opicing the dirt. And I know hose been offreed a man of here on her please. But the won't follow with his cause it's you energy enjoined to her baby, her hope and her joye... Every position derived from the firet

CK Legal Def.

### THE LOSERS IN THE STREET

Every time the wase ceremitant, every meant, every day. Some for free while the others come patiently. Lieting for the benful people space, Then briefs at Lie leages in the etreet. The houses (they are laid from end to morning, Til everyon) look the cases as you and as. I everyon look the case as you and as. While the case as you are the contract of the working traffic's heat, in the air, waiting for the working traffic's heat.

You've all been asking ms just who theee folks might be. Are they anyone you know?
Have they come to show ue whom we hope to be?
Just lieten to the losers in the etreet.

All the jobs have long been taken and the unemployment lines are growing hard. The old men nod and eay that they've already been by thie way Where the bare are the lact to feel any squeeze And the first to feet he locers in the street.

The ladice and the barmaide milk the farm boys. Shift their browning emilee and their work worn on their knees. They come here for their eprece, just as lonly as can be, To forget their benful dreame and if you please. To forget thou the locere in the etreat. To forget about the locere in the etreet.

### CRANTER

So I'm gonna find myself some granite And exercise my right To live my past as future, Reading time from a emoky pipe And open up the skywaye and unbinge the stable doors And liken all that growe to a dream of light, To a scheme of life.

It's understood that in a moment of weakness Anyone can explode his human confinee.
And realize the Univereal ambelliehmente that Transform the mighty into sublime, If only they had the time...

Seems etrange the way moods can transform in a flach from over, under, beyond a recklese eighting...

TO THE SURVIVORS (of the Hartford Times 1817-1976)

They both were brothers before the wild west was won. Insy both were boroners ostors the wild west was won. Since 1330 on The Long River bank they were havin so much fun. They picked each other's pockete and woosd each other's wivee And nover the the other be shy Cause a brother's gotta keep hie brother honset And never the the other onse dis.

You never ease such jealousy till the two of them would fight And politice would equare them off recovering the content of the content and the content as each of the content as ease proper  $2\kappa_{\rm A}$  as may see the finded in his command we could count upon by also side,  $\ell$  Don't let then Fool you wrough, the love shone thru alright. And many was the time they'ed, drink together fray where the common function  $2\kappa_{\rm A}$  in job. They chard a common function  $2\kappa_{\rm A}$  in job. And though the scane was exceptions flawed, The family was the notive incide.

Now me, I worked for one of the old men back around '65
I'd religrate hie words where ere I could be heard.
I'd religrate hie words where ere I could be heard.
And the money that I earned Maught me money'e not to burn and I'm greatqui that he brought me up right.
I don'y bork for the could be more than I heard hie bromer to the would hate to carry on unway. We would hate to carry on unway. We would not to that webbiffed or of hie brother's lose And whoulder to that webbiffed or the brother's lose And whoulder to the webbiffed or of hie brother's lose And enseaber what he has to say.

Cute -THE ROTTEN ROLL SHOW

Everybody's got the waree, When they find commone who caree For them enough to buoy their epirite And snough to chear their paine when They're etarting to grow, don't you know.

When the week'e gettin grey and thie ie no place to etay Let'e get outta here, to the club or the campue We'll forget it and dance it away Till it's enough to buoy our epirite And enough to ease pur paine when they're starting to grow, don't you know.

Well the singere are yelpin and the ecalpere are ecalpin well the sangere are yelpin and the ecalpere are And the pleasure flower freely. And the read the same freely from the Weight that they're easting And the roof is a cloud.

copr 1981 Carl Henry Music (BMI)

Proof Read of

Some decent ideas,

presentation could be better.

## CARL HENRY REEL DREAMS

Produced by Carl Henry and Bernie Evans Engineer Bernie Evans Recorded at Reel Dreams, Bloomfield, CT Cover design, Paul Selwyn Production assistance Jean Pittsinger

Production absolute, each missing or with the control makes the control makes the control makes who they control makes the control makes t

Berne Evans guitars, vocals on "Outlaws"
Joe Greico: synthesizers
Carol Hann vocals on "Kamera" and "Leaving Me
Jeff Keithine, bass
Mark Maulucci lead guitar
George Sentbell, drums, piano on "Leaving Me"

"Dattie", herself The Sun Day Chorus themselves

Side A All The Knights (2:36) Home Again (2:32) Those Break-up Songs (3:36) Outlaws (3:33) Donuts (3:01) Side B Sun Day (2:36)

Every Bar (2:28)
Always Leaving Me (3:24)
Kamera (3:41)
The Other Side of the Stars (4:21)
All songs © 1979. Carl Henry Music (BMI)
19 Engleyood Ave West Hanford. Ct 06010

REEL DREAMS RECORDS
6 E Newberry Rd , Bloomfield, CT 06002



#### Side A

There is a certain age when many women develop a reverent fascination with the society pages ALL THE KNIGHTS

So you found yourself another courn of City, book we made promote that he'll never go away, Cause a hust to feet so much a just of growing old so that the promote of the course of the course of the course of the So you are used gooding all the falled does. When allyour warried was a manage and a home Whoder what a womp with me. desperate all 22. What the helt, it doesn't malter what they say A life he wingst, remember all the covery year. If he hangings, remember all the covery year, Togo states of the unit tiny always start to met Back, what can lot to you far man you want hallow, through?

Early in 1979, Universal Studios was producing the TV show. "Battlestar Galactica" and was looking for a theme song for Tanya Tucker to perform. They liked this tune, but unfortunately, the show was Canceled. HOME AGAIN

Well Lan seyoun my dreams like a mother's love. As you warmly drien me next ever compared. Well can see you me next ever compared. Well come to the proper to the compared with the compared with the compared to the compared with the compared with the me in those speed all of the test of timy ancestors. They just don't matter now. You you me ning you like a lover's blew. Durk me in and show me how to find home again. And idon't know if ill ever live to find you. But I do know where long to be an justes be ...

### THOSE BREAK-UP SONGS

I should feel embarrassed and yes, I should feel deprived Neglected and deserted with a fistful of honest lies And I wouldn't mind the dizziness. Or the hurt that I should claim, If only I could be with her again All our friends are so uncomfortable, You should see them try Their hands at making assurances. Their hands at knotting ties And I wouldn't mind their certainty That nothing would be changed If only I could be with her again These are times for learning your capabilities, Just what they are, just what they claim to be And soaking up that solitude, it remains such a mystery I should feel remorseful and yes, I should feel a loss Deflated and rejected and enraged at the total cost. But someone's been telling falsehoods In all those break-up songs Cause all I feel is astonishment At the fact that I'm alone. I'm not sure whether this song takes place in

#### I'm not sure whether this song takes place in the past or future. OUTLAWS

We were not gonna let them choose our wives. To hell with "The Common Good". Cause were upon choose to see should "There gains all shoot and the powder stall burns. And we know town to got all the powder stall burns. And our hearts are stall on file. It events were leven in the conformation for the With any after made in the monitoring in this ground to the conformation of the conformation of And Londays even though it want. And Londays even though it want. And Londays even took if it want. We can sall eat the meet that we catch. There's gotal be some game around. And I will love you on a börnlet over our own ground. They don't bother us for three short years. I guess hery figured that we weren't worth mee' sme, Ital Jason's wire got the fever and stanted to side. We warmed him not to go, but he had to, we know, And we projked for him to cover his tracks. "Be careful boy, do anything, but don't lead em back." They caught us if

### Side B

"Sun Day" is a date set aside once a year to draw attention to the dire need and benefits of solar energy.

We've misunderstood all the fury it showed.

### SUN DAY

When it blatted our faces with wind driven pellets.
And flooded our tragging homewants wavy
So bum on and give us a chance to accept you.
We failly ca.
We failly ca.
We it make Sun Dily an everyday plan
Willyous strength bearing drown, we've failed to notice
The powers you've held back for so many years.
And took this that dedisnessed you pure, gleaning promise
Are downing our struggling homefands advise
So pinwith me now it us sing out on buming
So our children may grow up to vibrant tomorrows
And show all to surguing in benefands with the way

### Inspired by Elmer's Place, The Rustic Cafe and Ground Rounds everywhere.

Evey but someone's refuge
Every barts satisfied to claim.
Every targot begins the earne.
Every targot begins the earne.
For but believe that it's to bland again.
If you d'ny gift was greening was a broken he'ut.
Would you de refer benn was a broken he'ut.
Would you de refer benn was a broken he'ut.
Would you de refer benn d'it shame.
Every both at a presc of though.
And it's own house benn d'it shame.
Every bothen might can end there.
If you and yn ann we stamm an he's born to lose.
Would you dive him there?
Would you dive him there?

### ALWAYS LEAVING ME

Well don't you think the's in another league? Don't you think the's si? She had me leavering every one of her glorious lies! The gaines were he's and she could play so well. She dain't have lost and those magnetic eyes. And all the time I trusted her and her passion. And all the while I down the her to come home and belong. And all the while I down the her to come home and belong.

I'm just not sure, I gotta have more time. For myself, for my pride, leave me mine. The scores the same after every try. I know the soften time. Every woman born Has the right to change her mind. Always leaving me, baby.

The fault's not mine, it makes me feel so bad, Please try and understand. Leave me mine chi-me-ra (ke-mër'-e) n. La fire-breathing she-monster. 2 an impossible and foolish fancy KAMERA.

So she spiraled towards the band that fateful day As the fans began to cheer and chant and call for more. She wouldn't let her future get in her way, not today She moved in several months ago from another state, And the girls at work said she used to dance for pay In the honky tooks and motel rooms along the way She was marned once, but he couldn't make her stav Kamera, I've been watching all the men in this bar pray For a moment with your face against the floor That you'll dance this final day With just my arms around you evermore She would never notice me though I tried so hard Just like all the others in the way She would smile and be so friendly till I ask for more What's the matter? What'd I do? She wouldn't say The men all turned to silence as she split the air And began her spiral waitz against the sound

Intruding her space, I began to tear her down
Dreaming again, tell us more,
Procchio, you're growing long, tell it again

I've been gigging as a soloist for years, packing the entire act into my trusty. 1970 Datsun. This song is for her and all the journeymen musicians who've invested their lives in private label albums like the one you're holding.

THE OTHER SIDE OF THE STARS She's a gamelan ship, she's a stalwart ship, Though she's faded and dotted with rust, She's got a will to match my own, she's been wounded. But she won't let herself bust. And she's journeyed to the other side of the stars. She knows the rainbow ain't real Just to carry me home when I fail A two-bit troubadour, never a cover, never sore From Chicopee to the Long Island Sea And a thousand nights between And every place is the same mistake, And everyone has a name. Yes Sir. will you buy, sell, play My trusting flattened soul It isn't saved yet but I hope someday it'll be I know it's not the finest, but it's done so honestly. And it won't cost you as much as it did me So here's to all you regulars and here's to all you know You get all dressed just to get depressed. And wonder if it'll show I don't know what you're thinking now And though you'll swear I do. It's just what you want to hear.

They say there's girls, they say there's wealth. And velvet curtain calls. But the other side of the stairs don't know it, They just know how to fall

Not necessarily the truth









### TO YOU

from Teddi King

with George Siravo and His Orchestra

The Way You Look Tonight • You Go to My Head • Where Have You Been? | How Come You Do Me Like You Do? • The Touch of Your Lips • If I Could Be with You One Hour Tonight

SIDE I

I Can't Believe That You're in Love with Me • All I Need Is You • The Very Thought of You Mr., You've Gone and Got the Blues • To You • When Did You Leave Heaven?

SIDE 2

Ah, the marvelous simplicity of it all!

Here's a girl, this Teddl King. A girl, a woman, a musician, a singer and a jazzman. A wondrous slip of a thing with a voice that can either fill a hall, or whisper the tender love poems of this mixed-up mid-century with equally telling effect.

This is a girl who has a superb relationship with her music. She becomes intertwined, intermeshed and interdependent with a song, and both she and it grow a little in coming to know each other. And, oh, her songs! They reflect the impecable taste of this warmly wisful creature.

Teddi King, pinned to a stage by a stiletto supprise pink, has a wonderful way of digging down deep in the old stab wounds of love, and of then binding them up with the fresh, clean, crystalline purity of her way with a song.

Largely, I guess, Miss King's specialité is the straightforward, the honest, the eyes-open declaration of love or war. It's an unabashed statement she makes, whether of hurt or of joy. No fancy type she. No echo-chamber carom shots off steely-edged tonsils. No machine-like diaphragmatic acrobatics for this

When Teddi King sings a song, she reveals it. She has the quality of taking a pop tune and turning it out a classic—like that other greatly honest singer, Helen Ward. She has a deep respect for the inner meaning of a lyric.

This is a collection of delights. Listen, for example, to the surety and aplomb with which she matches the delectable suavity of *The* 

Touch of Your Lips and The Very Thought of You, both by that mustachioed Englishpiano-poet-turned-American-clown, Ray Noble. Or to the wonderful Where Have You Been?, which a gentleman named Cole Porter happened to write for a show titled "The New Yorkers" back in those days when you could assemble a cast including Hope Williams Jimmy Durante, Ann Pennington, Charles King, and Fred Waring's Pennsylvanians and yet make money on a run of a couple of hundred performances; let us hope there are many more un-rediscovered Porter gems like this one for Teddi in her next affair. Then, too, there is All I Need Is You, which dates to 1942 with words and music by Peter DeRose, Benny Davis and Mitchell Parish, and which Teddi wraps up in velvet arms.

Her solid sense of a swinging, pulsating beat shows up at its bouncy, airy best on I Can't Believe That You're in Love with Me and that brightly naïve bit of high school nonsense, When Did You Leave Heaven?

For a classic demonstration of a modern blues singer wailing a modern blues lament, I can't think of a better showpiece than the magnificent Mr., You've Gone and Got the Blues, written, incidentally, by another singer of some modest repute—Billy Eckstine.

The most of the matter of Miss King's background has been handsomely put down by George Simon, in his liner notes for her first RCA Victor album, Bidn' My Time (LPM-1147), but there remains the matter of her

The lovely stuff of which Teddi King is made

is, I'm certain, going to lead her far beyond the record-studio-club-date circuit that is her present wont. This is a wide, generous and energetic talent that certainly soon must decorate a musical comedy or two, and the screen.

That soft Greek chorus of inchoate wails and sighs you hear just offstage (left), issues from the gentlemen of the musical trade press, who bemoan the fact that Miss King has gone "commercial." Attention must be paid to their view, for the gamin is a work of Merlin-magic when she's found perched in some brillig saloon like George Wein's storied Storyville, belting out straight jazz.

But attention must be paid Miss King's point, too. It's been a long trip down the towpath for this chick, full of the frustrations, hungers and sometime joys that come when you work the halls of pure jazz. There were those days of being the darling of the inside music set. Unlappily, while she reigned, her kingdom was tiny.

Today, through a sort of commonwealth-by-RCA, Teddi King is out where the masses can easily get at her. If this be commercialism. I wish to register one vote, Aye!, right now.

The arrangements, some intimate, some tender, some lush, some languorous, are by George Siravo, and the orchestra is under his direction. I am dues-paid-up member number two of the George Siravo for President Club.

Miss King is Number One.

DAVID DREW ZINGG

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### THE WAY YOU LOOK TONIGHT

Somedey When I'm ewfully low When the world is cold I will feel a glow Just thinking of you And the way you look tonight

Oh but you're lovely With your smile so warm And your cheek so soft There is nothing for me But to love you Just the way you look tonight

With each word Your tenderness grows Tearing my fear apart And that laugh That wrinkles your nose Touches my foolish heart

\*Lovely Never never change Keep that breathless charm Won't you please arrange it 'Ceuse I love you

Just the way you look tonight

\* repeat

Just the way you look
Oh I could write a book
On just the way you look tonight

### YOU GO TO MY HEAD

You go to my head And you linger like a haunting refrain And I find you spinning round in my brain Like the bubbles in a glass of champagne

You go to my head
Like a sip of sparkling burgundy brew
And I find the very mention of you
Like the kicker in a julep or two

The thrill of the thought
That you might give a thought
To my plea
Casts a spell over me
Still I say to myself
Get a hold of your self
Can't you see
It never can be

You go to my head With a smile hat makes my temperature rise Like a summer with a thousand Julys You intoxicate my soul with your eyes Though I'm errain that this heart of mine Hasn't a ghost of a chance In this crazy romance You go to my head You go to my head

### WHERE HAVE YOU BEEN ?

If ever you love again
If such luck could be
You must fall in love egain
With nobody but me

For now that I see you I know That we should have met long ago

Where heve you been I wanna know where heve you been My life was e losing fight Till the lucky night Baby, you heppened in

From what I had heard about love I thought it was ell sorrow and sin But now that we meet at last I forget what's pessed Beby, where have you been

I was a fool unbefriended In the depths of despeir When out of the blue you descended And somehow ended every care

So if you will give me a break And order the love scene to begin So close to your side I'll stay You can never say Baby, where have you been

### HOW COME YOU DO ME LIKE

Way soon this morning
I come rapping at your door
You kept me waiting
Like you never did before
That's a sure sign, baby
I'll never rap no more, no more

"How come you do me like you do do do How come you do me like you do Why do you try To make me feel so blue I ain't done nothin' to you

Oo me right
Or else just let me be
For I can beat you doin'
What you're doin' to me
How come you do me like you do do do
How come you do me like you do

Sat up till daybreak Couldn't even sleep a wink My mind was wanderin' All I did was think and think The way I been treated Would drive a woman to drink, to drink

" repeat

If you rave
I'll have to get your toe
For I can change your temperature
From hot to cold
How come you do me like you do do do
How come you do me like you do

## How come you do me like you do THE TOUCH OF YOUR LIPS

The touch of your lips upon my brow Your lips thet ere cool end sweet Such tenderness lies in their soft ceress My heart forgets to beat "The touch of your hends upon my heir The love in your eyes ashine And now at lest the moment divine The touch of your lips on mine

My heart forgets to beet

\* repeat

# IF I COULD BE WITH YOU (ONE HOUR TONIGHT) \*Oh you're so many miles away If you would only phone today

If I could be with you 'I'd love you strong If I could be with you I'd love you long I want you to know (That) I wouldn't go Until I told you, honey Why I love you so If I could be with you One hour tonight I fI was free to do The things I might I'm tellin' you true I'd be anything but blue

If I could be with you

If I could be with you
If I could be with you
If love you strong
Be with you, love you long
Want you to know
I wouldn't go
Until I told you, honey
I love you so
Be with you one hour tonight
Free to do the things I might
Tellin'y you true
Anything but blue
If I could be with you

\* repeat

If I could be If I could be with you One hour tonight

### I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Your eyes of blue, your kisses, too I never knew whet they could do I can't believe that you're in love with me

You're telling everyone I know I'm on your mind each place you go They can't believe that you're in love With me

"I have elways pleced you fer
So far ebove me
I just cen't imagine
Thet you love me
And efter ell is seid end done
To think that I'm the lucky one
I cen't believe that you're in love with me

~ repeet

I can't believe that you're in love with me

### ALL I NEED IS YOU

I don't need a million dollars To make my dreams come true Baby, all I need is you

I don't need a fortune teller To tell my troubles to Bebv. ell I need is you

"Oon't need the sun
Oon't need the stars
For at last I realize
I found the sun
I found the stars
Shining in your eyes
I'm right at the gates of heaven
And I could walk right through

Baby, all I need is you

\* repeat

Baby, can't you see You are mine exclusively All I need is you

### THE VERY THOUGHT OF YOU

The very thought of you And I forget to do The little ordinary things That everyone ought to do I'm living in a kind of daydream I'm happy as a king And foolish though it may seem To me that's everything

The mere idea of you
The longing here for you
You'll never know
How slow the moments go
Till I'm near to you

\*I see your face in every flower Your eyes in stars ebove It's just the thought of you The very thought of you, my love

\* repeat

### MR., YOU'VE GONE AND GOT THE BLUES

If you cover your eyes some morning Trying vainly to blot out her face But your memory gives feir warning That the pest isn't easy to erase When you stop end you stere But never notice what was there Mr., you've gone and got the blues

When your friends point a finger et you 'Ceuse you're sterting to look like you feel And you say to yourself is thet you With a heertache a mirror cen reveal When e comforting word Becomas e noise thet's never heerd Mr., you've gone and got the blues

How do I know Well Mr., if you take a look At yours truly you'll see Some time ago Blues was the finger man That suddenly cornered me

So you walk where the shadows hide you 'Cause your tears can get out of control But I know what goes on inside you For your eyes are the wndows Of your soul When you're wondering what Can be this feeling that you've got Mr., say anything you choose But you've gone and got the blues

### TO YOU

I give all of my heart
And my love to you
To you
I'll bring sunbeams
From heaven above to you
To me you're an angel
And you mean the world to me
I'll be forever yours

"Your smile

Made the clouds and the shadows

On high take wing Your kiss Was a real inspiration To greater things My dreams I'm so thankful and grateful To say, came true I owe it all to you

" repeat Yes, I owe it all to you

### WHEN DID YOU LEAVE HEAVEN?

When did you leave heave How could they let you go How's everything in heaven I'd like to know

Why did you trade heaven For all those earthly things Where did you hide your halo Where did you lose your wings

"Have they missed you
Cen you get back in
If I kissed you
Would it be a sin
I am only human
But you are so divine
When did you leave heaven
Angel mine

\* repeat

When did you leave heaven When did you leave heaven Angel mine

### トゥ・ユー・フロム・テディ・キング

### SIDE 1

- 1 今容の尹 The Way You Look Tonight (Kern-Fields)
- 2. ユー・ゴー・トウ・マイ・ヘッド You Go to My Head
- 3 ホエア・ハブ・ユー・ビーン Where Have You Been?
- 4 どうしてあなたは How Come You Do Me Like You Do?
- 5. ザ・タッチ・オブ・ユア・リップス The Touch of Your Line
- 6 イフ・アイ・クッド・ビー・ウィズ・ユー If I Could Be with You (One Hour Tonight)

### SIDE 2

- 1 恋のため息 1 Can't Believe That You're in Love with Me (Gaskill McHuch)
- 2 オール・アイ・ニード・イズ・ユー
- 3 資を相いて The Very Thought of You
- 4. ミスター、ユーブ・ゴーン Mr., You've Gone and Got the Blues
- 5. 10-2-
- (Davis-Dorsey-Shapiro) 6. 天国をはなれて When Did You Leave Heaven? (Bullock-Whating)
- テディ・キング

ジョージ・シラヴォ・オーケストラ

シャンペーのグラスをおりっと特ち同せて To You I Give All of My Heart and Mr. Long To Vou" 1480 odt 2 Start 1の写真が伝すると一ドそのまま テディ・キング け もの飾かで それでいてユーチアがあり 人間 **倫担縁の窓れる魅力的た景手だ 被かの第には 正** 確かディクショント イントネーション 動放い声 縁 確かた資程 それに加えての即應的 ジャズ的 原素が程序くバランスされていて、閉き下の心をつ かな、後年、抗魔に冒されてからは、強いとの闘い のロッパった様だか そんた時間にも表睹らしい仕事 た! 粉々のレコードを残している 8年前 48才 のおちで他界| アトキったが 本アルバムは 彼か カップオの胎のの、てきた時期に吹込まれたものだ テディ・キングは 1955年にRCAとレコーディ ング契約を飲んでいる。そしてRCAレコードへの 1か日のアルバノロ 日本般と事本されている「Ridio" My Time: で アル・コーンの指揮するグループで 吹込んでいる。終いて、ミュージカル「ミスター・ ロンダフル、の主題がた ユーブ・ウェンターハル ター地域のオーケストラア SPとしングル較で飲 ひくだものが 1956年にト・トナア 同年のビルボ その後シングル戦を4秒欧込くだ後 1955年6月に 3つのみっしっしに分けて吹込まれたものが 太ア ヴァイオリン セロなどの味を使ったグループによ る伴然のものと ジョナ・ジョーンズのトランペッ ト ハル・マクシ・クのアルト等の入ったコンボに よる ジャジーが伴奏のものから成っている。彼女 の数の楽しさを 色々な前から引き出そうという企

を感していたという。 この後も彼女は、同じくジョージ・シラヴォの指 揮するオーケストラで、これも日本盤ですでに発売 になった事のある「A Girl and Her Songs」を吹 込み、その他にも3枚のシングル盤の録音がある。 本アルバムけ 彼かの野もスアルバムの中で 日本 盤として紹介されていたかった 数心たい 物である。 テディ・キングは 1929年9月18日 マサチュー セッツ州ボストンで生れた、父親がウォードウィリ アンという音楽家庭で育ち。早くから扱う事に興味 を持った。彼女の歌の才能は、4 才にして、「アム・ アイ・ブルー」を完璧に歌って人々を散かせる程だ た、6才の時から、クラシ・ク・ピアノの手ほど きを受ける。学校では、グリー・クラブに参加して 欲った ハイ・スクールの時は、欲より貢劇に興味 を持ち、演劇部に席を置くかたわら、タイプと津忌! を復学で勉強する。卒業後は、ポストンの海軍へ スで、タイヒストとして働くかたわら、トリビュー タリー・シアター・オブ・ポストンに入団) て 演 劇を志す。そして「ヒーター・ハン」に人角の役で出

画だ、テディ自身は、ジャジーを扱い方により魅力

第 ローレラ (内野)を強ったが これか 塩肪(ボー5 ザ・タッチ・オブ・コマ・リップス フトン、グローブに関係たおいていたではました。 /一トンに接渡されて 根別をお次ではこっちいた る。そくか接に RKDの主催する ダイナ・シュ ア物面型コンテスト に用地して 500人の外地差の 中から1位を除ちとる。これか、テディ・キングの プロ発手への出降市とかっている。 ジュージ・グラ A CHOSEN CO. 2 . T RTT - ROUGHESST 1046 年に一人かちして クラブで添っている値を ナ. ト・ピアスにみとめられ 彼のオーケストラに迎え られる この契用で Motif というレーベルへ NOSE 変を行かっている 1952年 ジュージ・シアリング五 重奏団に参加 2年程 原手としてシアリング・グ ループに同行する 彼女のマネージャーだった ジ ュージ・ウェインのストーリーヴィル・レコードへ (サイド=2) 3枚のLPを残して、前記の様に、RCAレコード

このよい ド・ベイリーや リー・ワイリー等の 失悲歩手!!---肝誦するものを持つテディ・キング!+ アメリカン・ボド・ラー・ソングを終うソング・ス タイリフトとして その無中に確かか足跡を残した # 1970/El \* Systemic Lunus Erythematosus という軽病に冒され 関病のかいたく 1977年11月 18日に亡くなった。これからが印象期という時の

### 曲目と演奏について

### (#4 K-1) 1. 今寝の妻

1936年 ドロシー・フィールズ作詞、ジェローム・ カーン作曲で 映画 有頂天時代,の為に書かれた 作品。1936年度アカデミー映画主題鉄賞を受賞して いる。軽快なオーケストラの伴奏にの一て、恋人に 語りかけるがごとく、テディはやさしく歌う。

### 2. ユー・ゴー・トゥ・マイ・ヘッド

ヘウン・ギレスピー作詞。J・フレード・クーツ作曲 による1938年の作品。私の頭の中で、シャニヘンの 海の梯に いつまでも通いて来る貴男への無い…… を破るうまく値ったバックで 泊型的に扱うテディ は素暗らしい

### 3 ホエア・ハブ・ユー・ビーン

コール・ボーターか、ミュージカル ザ・ニュー ヨーカーで、のために、1930年に書いた作品。テテ 子は、ウァースから、バーニー・カウフマンの効果 的なアルトと絡みなから、しっとりと蹴っている。 4. どうしてあなたは

シーシ・オースティン作曲、ロイ・バージェル 作品, 1924年の作品 どうして私に、そんな風にす るの、とテディはブリーに歌う、コッナ・ショー

1036年: レイ・ノーブルが作品・作曲! たましい 野 ケールではいあたたの数によれてものに雇り打 つのを忘れる程だと 売入の際にだかれて あらぬ で掛う様カテディの掛が

### 6 イフ・アイ・クッド・ビー・ウィブ・コー

同で作品・作曲」た1926年の作品 ほくにいる音楽 今晩1時間でも一緒にいられたら ト第1コーラス を、ジョナ・ジョーンズのトランペートと終みなか ムブルーに、そしてテンポを上げて、第2コーラス た名の フェイクSi珠に掛う ハル・マクシ クの アルト・ソロが終く 砂モシェジーたトラ ク

### 1 赤のため自

一作曲、1927年の作品、ドン・アーノンのきざむ歯 切れの良いギターのリズムに乗って、テディはスイ ンギーが歩を開かせる

### 2 オール・アイ・ニード・イズ・ユー

ピーター・デローズ作曲 ヘニー・ディヴィスと : チェル・バリ シュ作品による1942年の作品。 大陽もいらない 足もいらない あなたの眼の中に 嫌いているから 私の欲しいのはあなたたけ 上美 しい弦の伴奏に包まれて、テディは甘く語りかける

### 3 労を相いて

レイ・ノーブルか1934年に作ったもので、多くの 野重が外 ていスマタンダード曲 もたたの底を例 マム・・にもらず という技能を テティけ切か (派するがート(美田) ている

### 4 ミスター ユーブ・ゴーン

ルトアルトの真淵を帯びたイントロに続いて、テデ (はブルーなムードで、せつせつと歌い上げる。

### 5 12 - 3-

チート・シャピロとトミー・ドーシーが作曲、ベ ニー・ティウィスが調をつけた1939年の作品。タイ トルになっている曲で、私の心と受いすべてをあな たに、とテディは、スローに、し、くりと歌いかけ T(8.

### 6 天国をはなれて

リチャート・ホワイティング作曲、ウォルター・ プローク作品、1936年のミューシカル映画「シェグ・ ベイビー・シング」の中で歌われた。ショナ・ショ - 2 ズのミュート・トラ: ベ トの間奏をはさんで、 テディは軽く、心地良くスインブしている。

(解說·高田敬三)

Side I Prologue/Inside (3:57) Mantra I/Meditation (2:20) Mantra Mahal (3:23) Unity (4:32) Agra (1:38) Side 2 Side 2 Vibrations (1:41) Akasha (2:52) Jumna (2:42) Shah Jahan (5:40) Mantra II/ Duality (2:24) Ustad Isa/Mantra III (2:27) The selections are ASCAP Produced by Paul Horn for MR Productions Recording engineer: John Archer Recorded on location in the Taj Mahal, India, April 25, 1968. Photos by Earl Barton and Larry Kurland of the second







A SIDE

#### TAKE CONTROL OF THE PARTY

"LITTLE" LOUIE VEGA CLUB MIX

2. KEN LOU DUB

3. MASTERS AT WORK BEATS



**B SIDE** 

#### TAKE CONTROL OF THE PARTY

- 1. PROGRAM BELTRAM VOCAL MIX
- 2. PROGRAM BELTRAM INSTRUMENTAL.
- 3. SINISTER DUB

#### SIDE A.

Produced by Jam LI Mar For Allstar Froductions
Written by B.G. The Prince of Rop & Jam El Mar
Additional Production and remis by "Little" Louis Voga and
Konny "Dope" Gonzalez for Mosters at Work Productions, Ini
Additional Keybourds: Todd Terry

Mix engineer: Dave Darlington for 23 West Productions, Inc Mixed at Battery Studios, NYC

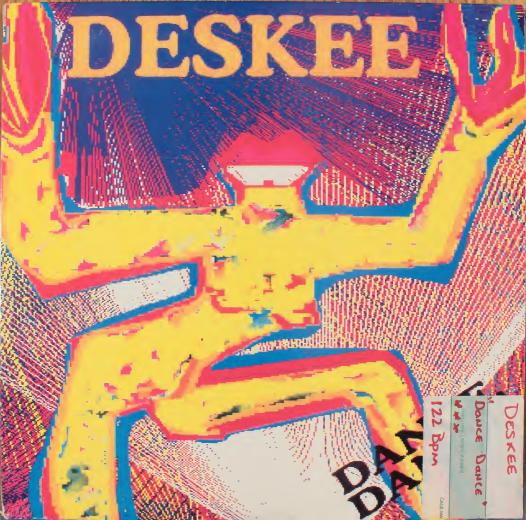
#### SIDE B:

Additional Production and remix by Joey Behram and Program 2 for Program 2 Productions.

Mastered by Vlado Meller and Mark Gartenberg at Sony Music Studio Operations, NY.

Special versions from the Epic Release: THE POWER OF RHYTHM









People Want Bees
INCH Choice
INCH Choice
INCH Choice



**PEOPLE WANT BASS** 

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PRODUCED BY KHAYREE FOR DON'T GIVE UP PRODUCTIONS

Executive Producers: Jay King and Benny Medina

A&R Management: Keren Jones Photography: Susan Golines Illustration: Craig Shannon Original versions available on the Warner Bros. album AT LAST. Available on LP Cassette and Compact Disc (14/22/35/24.





### Eveningsong



Songs by Marcus Allen, Bobbin Zahner, and Peter DuPont Songs of love

& moon-filled nights

Jon ('Noj') Bernoff and Marcus Allen

, and Marcus Allen

Produced by

Recorded at Whatever Studios, Highlands, No. Carolina

Mixed at Celestial Sound San Francisco, Calif.

> Mix engineer Steven Hill

Cover photo Dean Campbell

Cover art Rainbow Canyon

Side 1

O Mistress Mine (4:20) Per de Per de Prajtina (4:15) Song for a Deva (4:15) Prayer for an Unborn Child (4:00) Minor Key Lullaby (4:40)

Side 2

Fables (4:00) Gishi (12:30) Wedding Song (3:18)

P Whatever Records
PO BOX 3073
BERKELEY, CA. 94708



#### Eveningsong

#### Songs of love & moon-filled nights

Side 1

#### O Mistress Mine

Words by William Shakespeare Music by Marcus Allen and Julie Ann Highland

Marcus Allen: Vocal, piano Jon ('Noj') Bernoff: Vibes

O Mistress Mine, where are you roaming? O stay and hear, your true love's coming That can sing both high and low

Trip no further pretty sweeting Journeys end in lovers' meeting Every wise man's son doth

What is love? Tis not hereafter Present mirth hath present laughter What's to come is still unsure

In delay, there lies no plenty
Then come kiss me, sweet and
twenty
Youth's a stuff will not endure

#### Per de Per de Praitina

Words from an old gypsy source, adapted by Marcus Allen Music by Marcus Allen

Marcus: Vocal, piano Noj: Vibes

This is a gypsy charm which was recorded in an old book. I have roughly translated some of it in the English verses.

According to legend, if you chaut these words on a New Year's Eve night while shaking a willvest ree, a white dog will bark, and your true love will come running up to you. . . And you'll be wedded and bedded within the year.

Per de per de prajtina Vara kash hin has karnov Baso paro dzui u klo Pirano dzal may zigo

Many earths on earth there be Who I love mine own will be Grow, grow willow tree No sorrow unto thee No sorrow unto me Scattered leaves around I see Where will my true lover be? Ah, the white dog barks at last And my love comes runnin' fast And my love comes runnin'

Thank you Lord, for now I hold My lover with your charms of old Before next New Year's Eve will fall I'll be wedded and bedded and all...

I'll be wedded and bedded and all!

#### Song for a Deva

Words and music by Marcus Allen

Marcus: Vocal, piano Noi: Bass

This song is for Kimberly Randall. The second verse is particularly beautiful. I feel—saying a lot about what a relationship really can be: a mirror for each other's beauty and wonder.

Sweet thoughts of you Turn into a love song A melody too Comes drifting along Do you know What a beauty you are

With the light of a star

(Chorus:)

Sweet, sweet lady —

An angel in thin disguise

Sweet inspiration —

I can see it in your eyes

I give to you
The best gift there can be
I give you a mirror
And now you can see
The beauty you are!
To see is to be free
Look in the mirror now —
Miracles unfold in front of thee

(Chorus:)
Sweet, sweet lady —
An angel in no disgulse
Sweet inspiration —
I can see it in your eyes

lust seeing you

Blows me away Into realms of biliss Into a brighter day Do you know The gift you've given me? New Ille, new love, New eyes to see

(Chorus)

Prayer for an Unborn Child

Words by Nola Dawn Music by Marcus Allen

Marcus: Vocal, piano Noj: Vibes

In the magic spot where bends the steel Where green trees grow yet granite yields In this holy place I come to you Your presence fills Oh, hear my words

The face of God is seen in you A man, a god are one in you Left and right and dark and light An eye in prayer an eye to see And yet a third appears to me

Love is the rock is what I see It fills the whole of what is me

The wood above is as below A sacred place in which to grow I plant you here a child of mine A child of man who is divine

As in a dream so long ago Oak above and stone below This is the place with russet leaves And river flow to tend the trees

A hollow nest is marked with care A wooden cross of leaves is bare Wrapped in clothes the oak tree's trult And laid inside this wooden womb Where river flows free and wild winds croon

l ask God's blessing on this unborn child Guide him, keep him undefiled



#### Minor Key Lullaby

Words and music by Marcus Allen

Marcus: Vocal, piano Noj: Vibes

The first side ends with a lullaby which turns into a love song once the kid is asleev.

Little baby, don't you cry Sweet sleep is drawing nigh And your mama - she's with you And your Lord is with you too, with you too

Little lady, close your eyes And you'll see a surprise All around us it is night But within you'll see a light Shining bright

Lovely lady, take my hand Let us walk on golden sand Lovely lady, be my love And a light will shine above shine above

Lovely lady, take my heart For tomorrow we may part First the sun shines, then the rain Then the sun will shine again, shine again

#### Fables

Words by Chris Music by Marcus Allen

Marcus: Vocal, piano Noj: Vibes

Fables spin by firelight Like smoke, they rise from embers

The past like a dream lies dying And hopes someone remembers And hopes someone remembers

When castles rose with soaring spires

Too far away to reach again Like smoke they rise from embers Like smoke they fade again Like smoke they fade again

Too wise to dream the fool awakes Too foolish to go on dreaming Too old to wish on falling stars So young it does not matter So young it does not matter

#### Gishi

Words and music by Bobbin Zahner Instrumental arrangement by Noj Bernoff

Bobbin Zalmer: Vocal, acoustic guitar Peter DuPont: Guitars, bass Ruthe Schwarz: Flute Noj Bernoff: Vibes, drums, keyboards, percussion

Nick Hodgson: Harp Bobbin Zalmer is a brilliant writer, whose images soar into high states of

being. Gishi is a six-part musical epic lovesong. Gishi, standing there before the fire

The Night Angel cries. her burning wings flying high flying high

Gishi, walking beneath a sky of glass The Night Angel sings

from the moon drifting past drifting past Ah greet the Night Angel At the door of the evening

Her embrace opens wide to enfold you In your believing Yes to carry you far and away from

all sorrow Thru the starry moonlit night until the light of tomorrow Oh Gishi, the Night Angel

Gishi, the Night Angel Gishi, among the falling of the leaves. The Night Angel sighs, like a memory upon the breeze upon the breeze

#### Wedding Song

Words and music by Peter DuPont

Peter DuPont: Vocal, guitar Noi Bernoff: Piano

Peter DuPont was only 17 when he wrote and recorded this. I feel it's destined to be an all-time great song - one to sing to every lover you'll ever have. .

It seems to me we should be married for all of time to see To laugh and play and cry for awhile before you go away

The love we have is quite unique we both know when it's there I've learned to look into your eyes and feel when you want to share

And all we need is to love each other now Whenever we're together whenever we're apart Every time that we meet just to make things complete

Marry me, not in a church and not in the eyes of the law Marry me in your heart there'll be no bes at all

Whenever we're together I'll take your hand in mine And drift into that land where we are one mind

Marry me, my love my love, please marry me

To look into your eyes when you're feeling love for me lt's something so unreal that no one can ever steal

Marry me, my love my love, please marry me Oh -1 love you

Liner notes by Marcus Allen

All songs @ 1978 Marcus Allen except Gishi © 1978 Bobbin Zahner, and Wedding Song @ 1978 Peter DuPont Produced by

Noi Bernoff and Marcus Allen Recorded at Whatever Studios Highlands, No. Carolina Mixed at Celestial Sound San Francisco, Calif. Mix engineer Cover photo Dean Campbell

(B) Whatever Records Additional copies of this record or cassette are available from Whatever Records PO Box 3073 Berkeley, Calif. 94703









CHANGES...No better word could be used to describe this group's musical directions. The album you are about to experience is a nusical portrait of the philosophy of CHANGES. Perhaps you have already had the opportunity of seeing and hearing a live performance, if not, prepare yourself...from 1940's jazz to the contemporary rock of the 70's, their sound is unique and versatile. So CHANGES presents to you their two most recent originals and their most requested show material to take you through some musical CHANGES.

#### SIDEA

WE WILL BE (P.Foret, L.Bisceglia, 8th St. Records) 4:37

LET ME SAY THIS ABOUT THAT
(J.Bangrazi, P.Foret, 8th St.
Records) 3:11

YOU'VE LOST THAT LOVIN'
FEELING (Mann-Weil-SpectorScreen Gems-Columbia BMI) 3:57

GIGOLO/I AIN'T GOT NOBODY (Casucci-Caesar Chappell Ltd. ASCAP) 4:54

DAY OF THE EAGLE (R. Trower; Chrysalis Music ASCAP) 3:27

#### Musicians

PETER FORET: Vocals, Lead Guitar, Bass Guitar, Keyboards

I FNNY BISCEGLIA: Vocals, Bass Guitar, Lead Guitar, Drums

JOHN THOMAS: Vocals, Saxophones, Bass Guitar, Percussion

JACK BANGRAZI: Vocals, Drums, Keyboards, Jazz Kazoo

BOB BOEDECKER: Vocals, Keyboards, Trumpet, Flugelhorn, Bass Guitar, Rhythm Guitar, Harmonica, All Whistle Solos

#### **SIDEB**

CITY COUNTRY CITY (War; Far Out Music Inc., ASCAP) 4:43 WHITE RABBIT (G. Slick; BMI) 3:26

NATURE'S WAY
California)

ROCKIN' ROBIN
(Thomas,

ROCKIN' ROBIN (Thomas, Record Music Pub. BMI) 2:36
SEE SAW (Departure; Edge-See

Saw; Lodge BMI) 4:27

LOOKIN' FOR LOVE (J.W.

Alexander & Zelda Samuels; Kags; BMI) 2:08

Co-Produced by



OT LProductions

RECORDED AT: NORTHERN RECORDING STUDIOS, Maynard, Massachusetts



SPECIAL THANKS TO: Mickey Foret, our light and sound technician, and our families and friends.



P.O. Box 87 Leominster, Massachusetts 01453

ENGINEER: David Butler PHOTOGRAPHY: R. T. Macdonald Hyannis, Mass. COVER DESIGN: Trademark



All the best country music singers are not in Nashville, and it's nice to know we have an up and coming star right here in Connecticut. Lucy Ann has been singing and performing country music for a number of years in various clubs and on various shows throughout New England. Fans love her wherever she performs for her fresh inventive style. I know you'll love her too when you hear her rendition of such country standards as, "Statue Of A Fool", "Teddy Bear Song", "Blue Bayou", and her fine styling of Crystal Gayle's "I'll Get Over You". Ladies and Gentlemen, sit back, relax, and listen to a new country star on the horizon, Lucy Ann...live and direct from Red's Mill Lounge in Durham, Connecticut. I'm sure you'll agree, here is a talent you'll be hearing for a long, long time.

Rick Shea WNTY Disc Jockey Southington, Connecticut

SIDE ONE
TEDDY BEAR
ONE DAY AT A TIME
GOOD HEARTED WOMAN
COWBOY'S LOVIN' NIGHT
TIME 15:44



SIDE TWO
STATUE OF A FOOL
I'LL GET OVER YOU
MULE SKINNER BLUES
BLUE BAYOU
TIME 18:09

# SOMEHOVY, SOMEVVAY







JIMMY BOWEN ORCHESTRA AND CHORUS

	SIDE ONE
SOMEHOW, SOMEWAY (I'M GONNA GET TO YOU)	2:40
ASK ME WHAT I AM	2:25
MISTER, CAN'T YOU SEE	2:59
THINGS YOU DO	2:43
THE GIFT OF LOVE	2:32
	SIDE TWO
BABY, YOU COME ROLLIN' ACROSS MY MIND	2:34
CHILD OF THE NIGHT TIME	2:50
MARY SUNSHINE	2:35
THE GRASS WON'T PAY NO MIND	3:25
THE LAST THING ON MY MIND	3:19

\* ARRANGED AND CONDUCTED BY GLEN O. HAROIN AND PE

THANKS TO JINX AND KEN KRAGEN, TOM SMOTHERS, AND KEN FRITZ FOR RELEASE OF THE COVER PHOTOGRAPH



The proceeds that the artist would normally receive for this album have been assigned to the SCHOLE FOUNDATION...



SCHOLE is a non-denominational, racially integrated school for orphaned children located in the San Bernardino Forest, near Lake Hemet, California.

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THE SCHOLE PROJECT P.O. Box 2866 Hollywood, California 90028



The Master of Pops RICHARD HAYMAN

RICHARD HAYMAN is a man of many and varied talents. His Credits and Versatility is a veritable array of Star-Studded Performances as an Artist, Writer, Producer, Arranger, Conductor and Harmonicist

Notable amongst the Credits for Mr. Hayman is as Chief Arranger and Guest Conductor for ARTHUR FIEDLER and the BOSTON POPS ORCHESTRA including their current successful T.V. series "EVENING AT POPS" also Musical Director for the DETROIT SYMP IONY ORCHESTRA Concerts . . . His nomination for a GR AMMY award for best Instrumental arrangement of "I W ANT TO HOLD YOUR HAND"... An Honorary Life Membership for services rendered, UNITED STATES NAVY BAND . . . One of Mr. Haymans' outstanding achievements was his specially stylized arrangement of "RUBY" utilizing a Harmonica as the Solo Lead Instrument along with a large, quasi, symphonic orchestra . . . This recording zoomed to the Top of the Hit Parade all over the World, with sales well over Two Million and established the Harmonica as a true Musical Instrument.

Here now is RICHARD HAYMAN and his Orchestra with his first Album for Musicor Records playing a collection of ACADEMY AWARD current Movie Themes from 'THE EXORCIST" . . "THE WAY WE WERE" . . "PAPILLON" "SERPICO" . . "MAME" and a brand new version of the original arrangement of "RUBY" . . . As you relax and listen to the beautiful music in this Album, you will appreciate why RICHARD HAYMAN is known the World over as the . . "MASTER OF POPS."



@ 1974 Musicor Records, 240 West 55th Street, New York, N.Y.



SIDE ONE		
1. The Way We Were	ASCAP	3:24
2. Theme from Papillon (Free As The Wind)	BMI	2:30
3. Last Tango in Paris	BMI	3:03
4. Lara's Theme (from Dr. Zhivago)	ASCAP	2:44
5. Ruby (from Ruby Gentry)	ASCAP	2:52
SIDE TWO		
1. Theme from The Exorcist (Tubular Bells)	ASCAP	3:13
2. Sadie Thompson's Song (The Blue Pacific Blues)	ASCAP	2:28
3. Theme from Serpico	ASCAP	3:10
4. Mame	ASCAP	2:55
5. Theme from 2001 — A Space Odyssey	Public Domain	3:47

Produced and Arranged by: RICHARD HAYMAN Recorded at GROOVE SOUND STUDIO, N.Y. Engineer: EDISON YOUNGBLOOD

RICHARD HAYMAN plays The Conn Electronic Organ, The Conn Electric Band & Hohner Accordions and Harmonicas Exclusively.



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#### ADRIAN & TERRELL "DANCE WITH ME"

2. INSTRUMENTAL

THIS SIDE LOGO SIDE

1. MAIN EDIT W/ RAP 1. MAIN EDIT NO PAP 2. ACAPPELLA





Produced by Daniel Hellington Entreering from Godkin on Sand Provincer Montage In the Ber Beck Cover (Mistrati Vincon) from Serry Liley / A Lainton In Turned Air

And then all wars ended / Arms of every kind were outlawed and the masses gladly contributed them to giant foundries in which they were melted down and the metal pounde back into the earth / The Pertagon was turned on its side and painted purple, yellow for geren / All bloundries' were dissolved / The sibayiter of animals was forbidden / The whole of lower Manhattan became a meadow in which unfortunates from the Bowery were allowed to live out their fantastes in the sunstine and were cured / People swam in the sparking rivers 'ungder blue siles straked only with Incense pouring from the new factories' if The energy

from dismantied nuclear weapons provided free heat and light / World health was restored / An abundance of organic vegetables, fruits and grains was growing wild along the discarded highways / National flags were sewn together into brightly colored circus tents under which politicians were allowed to perform harmless theatrical games / The ocncept of work was forgother. Columbia

SIDE 1
Terry Riley: A Rainbow in Curved Air (6MI-18-40)
SIDE 2
Terry Riley: Poppy Nogood and the Phantom Band (8MI-21-40)

All the music on this recording is played by Terry. In A Raintow he playe selectric organ, electric harpsiched; recksicherd, dumbee and tambourine. Popp Negood is for soprano soxophone and electric organ. The spatially speated mirror images were adapted for studie recording by Gen Nobelbood. See semantic the sound half is first altum for Columbia, in C (MS 7178) has been described by Janet Rotter half is first altum for Columbia, in C (MS 7178) has been described by Janet Rotter

in G/amour as "the global village's first ritual symphonic piece."

Manufactured by Columbia Records/CBS, Inc./ 51 W. 52 Street, New York, N.Y./ ⊗ "Columbia," (\*) "Masterworks," Marcas Reg. Printed in U.S.A.

catalog car number 70-75077 applies to MS 731

CAN SE PLAYER O RECORD.

CAN SE PLAYER ON TODAYS

MON- RECORD PLAYERS WITH

EACE LERY RES. LTS. THEY

WILL LAST AS 1. "TO AS MONO

RECORDS PLAYERS WITH

EAME EQUIPMENT, YE WILL

MELFAL FULL STEREO OUND

MELFAL FULL STEREO OUND

MELFAL FULL STEREO

# KING SWALLOW

"child of the universe"



# KING "child of the universe" SWALLOW



EXECUTIVE PRODUCER RAWLSTON CHARLES OF CHARLIE'S RECORDS 1271-1273 FULTON ST. BKLYN., NEW YORK 11216

SIDE A SIDE B
(1) DON'T STOP THE PARTY (1) COUP DE'TAT

(1) DON 13 TO THE THE COLOR OF THE NATION (2) PLENTY WINING (2) HOPE OF THE NATION (3) CHILDREN OF THE UNIVERSE (3) GENERAL SURVEY

(3) CHILDREN OF THE CHIVER'S LIFE THERE'S HOPE

RECORDED AT...K.H. STUDIO SEA LOTS, P.O.S. TRINIDAD STUDIO ENGINEER... RANDY PHIPPS • ERIC MICHEAUD MUSIC ARR. & ACC...ART DECOTEAU PHOTOGRAPHY BY... GERALD PRICE PRESS PHOTO STUDIO ST. JOHNS ANTIGUA. WEST INDIES MIXET AT... MUSIC FARM STUDIO, NEW YORK ENGINEER ... AKILI WALKER Eddie Youngblood

ENGINEER ... AKILI WALKER Eddie Young blood ALL SELECTIONS COMPOSED BY RUPERT PHILO MIGHTY SWALLOW BACKGROUND VOCALS ... ELLSWORTH JAMES, JUNIOR BYRON, DEBBY GRANT, BERT CLARKE

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# GEORGIO Tina Cherry

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Tina

1892MF

MARANGED BY GEORGIO



The apply SEXAPPEAD I WILL



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#### FOR PROMOTIONAL USE ONLY/NOT FOR SALE

## save the night for me

Written by Bobby Sandstrom, Michael Price & Maureen Steele

No one ever told me love could hurt like this
I picture her there in your arms lovin' every kiss
You said there was someone else
Can't say I never knew
But you give her so much each day
Is it asking too much of you

(CHORUS) (To) save the night for me
A little time so we can be together
Save the night for me
I need you now baby
More than ever
Save the night for me

The clock on the wall keeps on ticking the time away Visions of us in the night get me thru the day

Maybe I am just a fool To be at your command But I want you so bad that I Will take anything I can

CHORUS) Save the night for me
A little time so we can be together
Save the night for me
I need you now baby
More than ever
Save the night for me
Ooh baby
Let's be together
Save the night for me
(REPEAT CHORUS)

### PRODUCED BY STEVE BARRI & BOBBY SANDSTROM

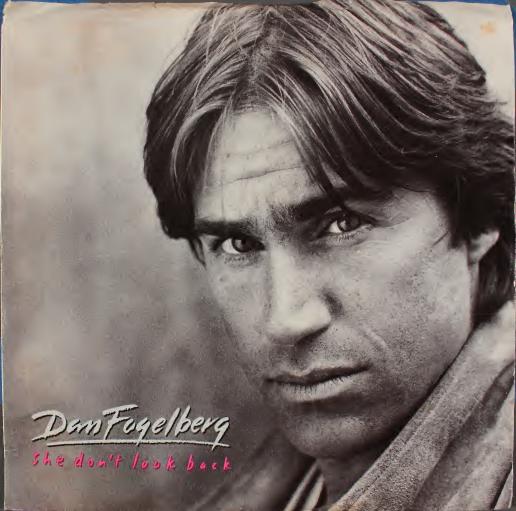
Associate Producer: Roger Nichols Árranged by Bobby Sandstrom From the Album, "NATURE OF THE BEAST," 6141 ML





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Lyrics Used By Permission. All Rights Reserved.



PRODUCED BY

TAKEN FROM "EXILES" ON

DAN FOGELBERG AND

FULL MOON/EPIC RECORDS, CASSETTES

RUSS KUNKEL

AND COMPACT DISCS (40271)

#### DEMONSTRATION ONLY/NOT FOR SALE

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### **FLESH FOR LULU**

#### PRODUCED BY STEPHEN HAGUE

Remixed by David Jacob From the Motion Picture Soundtrack album SOME KIND OF WONDERFUL MCA-6200

Flash For Lulu Courtesy of Beggars Banquet Records

I go crazy when I'm without you . . . I go crazy when I'm without you . . .

What have I done today Just sat and watched the jets fly over A car goes by and the sun goes down We talk about the town

This city's mad in the head And sick in the soul And all the stars flew away A long time ago Well isn't that nice, like Miami Vice

I go crazy when I'm without you I go crazy when I'm without you Well your life is like an infant's dream It's like everything's on TV

You see your face in the mirror Could it be your place in the mirror

So we turn on the TV one more time

Yeah, and we see that everything is fine But what have I done today

I go crazy What have I done today

I go crazy when I'm without you

I go crezy when I'm without you Sue Ellen looks so upset

This isn't the first time And it want he the lest There's things going on behind her back

They'll give you a heart attack

I go crazy when I'm without you I go crazy when I'm without you

Written by James Mitchell, Kevin Mills, Nick Marsh and Rocco Barker, @1986 Nancy Hughes Songs (ASCAP)/Famous Music Corp. (ASCAP) All rights reserved. Used by permission.

A JOHN HUGHES PRODUCTION

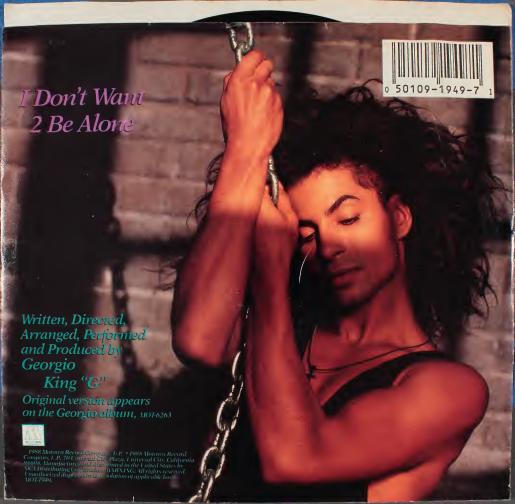
### OME KIND OF WONDERFUL

PARAMOUNT PICTURES PRESENTS A HOWARD DEUTCH FILM SOME KIND OF WONDERFUL ERIC STOLTZ MARY STUART MASTERSON CRAIG SHEFFER and LEA THOMPSON & BUD SMITH Froducer MICHAEL CHINICH and RONALD COLBY Writing JOHN HUGHES Produced JOHN HUGHES Directed HOWARD DEUTCH A PARAMOUNT PICTURE









# SAVG

#### RECORDS

RI 5010 (RI 5010 AS)



SIDE 1 33 1/3 RPM

#### THE INSTITUTIONAL RADIO CHOIR OF

BROOKLYN, N.Y.

- 1. IT'S MIGHTY NICE TO BE A WITNESS (5:50)
  (J. C. White) (Jonan Music, Inc./Glo-Jay
  Publishing-ASCAP)

  2. ON MY WAY TO HEAVEN (4:05) (I. A. (Butch)
  Hey ward Jr.) (Savgos Music, Inc.-BMI)
  3. I GIVE MY ALL TO THEE (4:37) (I. A. (Butch)
  Hey ward Jr.) (Savgos Music, Inc.-BMI)
  4. GOT TO GO THROUGH (4:20) (J. C. White)
  (Jonan Music, Inc./Glo-Jay Publishing-ASCAP)
  (Jonan Music, Inc./Glo-Jay Publishing-ASCAP)

  P 1985 Savoy Records, Inc.

  P 1985 Savoy Records, Inc. 1. IT'S MIGHTY NICE TO BE A WITNESS (5:50)



#### RECORDS

RI 5010 (RI 5010 BS)



SIDE 2 33 1/3 RPM

### THE INSTITUTIONAL RADIO CHOIR

#### BROOKLYN, N.Y.

- (Jonan Music, Inc./Glo-Jay Publishing-ASCAP)
- 2 NOTHING (Savgos Music, Inc.-Bit. (Savgos Music, Inc.-Bit. (Savgos Music, Inc.-Bit. Heyward Jr.) (Savgos Mu
  - 3. SOMETHING INSIDE OF ME (4:20) (I. A. (Butch) (J. C. White, D. Williams) (Chaca Music Corp.)

I Lyone Laste. LYONE LOST WIGHT 2' Comes - Chuckie Booker 303BY BROWN

TFITAINT GOOD Enough



3946 A

Executive Producer Janet & Junior Time 6:14

**DISCO 45** 

® © 1980 2M Music

Dist. by VP Records Jamaica Ave., Queens 212 - 291-7058

#### PENNY FOR YOUR SONG

(V. Smikle & J. Bennett)

#### **JUNIOR SOUL**

**Backed by The Revolutionaires** 

Recorded at CH. 1 Kingston, Jamaica



3946 B

Executive Producer Janet & Junior Time 6:14 DISCO 45

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Dist. by VP Records Jamaica Ave., Queens 212 - 291-7058

### **VERSION**

(V. Smikle)

#### JUNIOR SOUL

Sly Rabbie & The Revolutionaires with The Tamplins

Recorded at CH. 1 Kingston, Jamaica





CHAOS PRESENTS ...

## DA SHUTDOWN

PARTY **33RPM** 

TRACKS AV346

SIDE A: DA SHUTDOWN

1. Street

2. Radio
3. Acapella
SIDE B: DA WAKEUP

4. Street
5. Radio
6. Instrumental

Produced by DJ Chaos

at Basecamp Studio 781.334 3939

At: 212.397.4697. Unauthorized reproduction is Production is Pr





SOCA-SALSA

(Gordon Jackman)

Inless

SIDE ONE

Aranged and Prod. by
Eddie Hooper &
Gordon Jackman
Exec. Producer
Fitzroy Ogelton

J-012 F. 1983 P.R.S. STEREO 33⅓ RPM

**GORDON JACKMAN** 

Recorded and Mixed at Juledd Studio
Brooklyn, N.Y.
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SOCA-SALSA

(G. Jackman & B. Hooper)

SIDE TWO

Aranged and Prod. by Eddie Hooper & Gordon Jackman

Exec. Producer Fitzroy Ogelton



J-012 P. 1983 P.R.S. STEREO 33 1/3 RPM

**INSTRUMENTAL** 

Recorded and Mixed at Juledd Studio
Brooklyn, N.Y.
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### COUNTERPOINT/ESOTERIC RECORDS

SIDE 1



**CPT-573-A** 

PETER LESTCHENKO
RUSSIAN SONGS

1. SINIAYA RAPSODIA
2. LIOTSIA PIESNIA
3. AY DRUG GITARA
4. TSHORNYE GLAZA
5. ZABIT TEBIA
6. TATJANA
7. BURAN
8. TCHTO MNIE GORE



### **COUNTERPOINT/ESOTERIC RECORDS**

SIDE 2



CPT-573-B

PETER LESTCHENKO
RUSSIAN SONGS

1. SZHIZN TZYGANSKAYA
2. VERNIS
3. TI I ETA GITARA
4. PRIZNAISYA MNIE
5. BESSARABY ANKA
6. VSE CHTO BILO
7. CKASZITE POCHEMY
8. MOYA MARUSITSCHKA

PINBOLITER
OOLITER



Stereo 33 1/3 rpm SIDE A JWCM 106-LP

Distributed by J. W. Records 28 33 Church Avenue Brooklyn, N.Y. 11226 Tel (718) 693—9261 Fax (718) 693—9271



Distributed by Crosby Music 54 Western Main Road St. James, Trinidad Tel. /Fax (809) 622-3814

Pub.: Lew is & Lew is Publishing
PRS

- 1. FOLLOW DE LEADER
  - 2. RUNNIN
  - 3. RUNNIN-RING BANG MIX

Produced by Nigel Lewis
Exec. Producer: Earl Crosby

# CR®5BV'S nigel + marvin

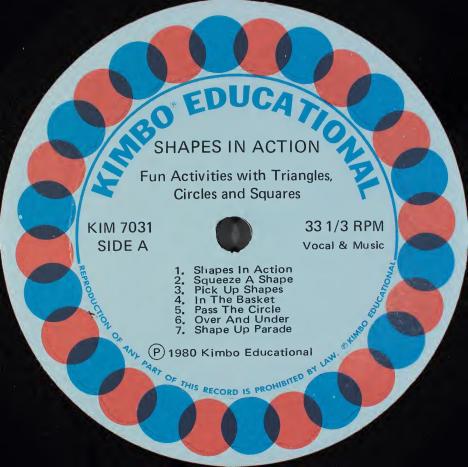
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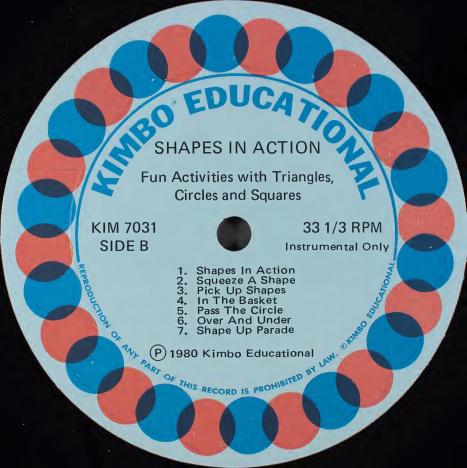
Distributed by Crosby Music 54 Western Main Road St. James, Trinidad Tel. /Fax (809) 622-3814

Pub.: Lew is & Lew is Publishing
PRS

- 1. THE URGE
- 2. UNTOLD STORIES (SOCA MUSIC)
- 3. UNTOLD STORIES (SOCA MUSIC)

Produced by Nigel Lewis
Exec. Producer: Earl Crosby







PRESENTS

LES STRAND

at the

BALDWIN ORGAN

(F-1634)



3-231

FINE AND DANDY (Swift)
WILLOW WEEP FOR ME (Ann Ronnell) BIDIN' MY TIME MICROGROOM (Gershwin) YESTERDAYS (Kern)
DANCING ON THE CEILING (Rodgers) FASCINATIN' RHYTHM (Gershwin)



PRESENTS

LES STRAND

at the

BALDWIN ORGAN

(F-1635)



3-231

I HEAR MUSIC

(Lane) A FOGGY DAY

(Gershwin) MY FUNNY VALENTINE

(Rodgers) .

ISN'T IT ROMANTIC

(Rodgers)
I COVER THE WATERFRONT

(Green) HOW LONG HAS THIS BEEN

GOING ON (Gershwin)

CONG PLAYING MICROGROOM



UL-101 STEREO



SIDE A 331/3 RPM

1. SNAKE RAG
2. SWEET SUBSTITUTE
3. GEORGIA SWING
4. TOM CAT BLUES
5. KANSAS CITY STOMPS
6. I WANT A BIG BUTTER AND EGG MAN

Uptown Lowdown Jazz Band



UL-101 STEREO



SIDE B 331/3 RPM

1. MABEL'S DREAM
2. LONESOME GAL IN TOWN
3. FICKLE FAY CREEP
4. JELLY ROLL BLUES
5. A GOOD MAN IS HARD TO FIND
6. FROG-1-MORE RAG

Uptown Lowdown Jazz Band

T.K.O. POSSE

T.K.O. POSSE

Featuring "K" - DOGG of the Royal K-Boyz

YOUR DADDY'S ON THE PIPE

(Terrence A. Edwards, Calvin Mills II )

1) Radio version (3:45)

"2) Crack house version (5:56)

331/4 RPM

SMOKIN'

SIDE **OPS - 54189-1** 

® 1991.TASTE GOOD

- \*2) Crack house version (5:56)
- 3) Bonus beats (4:12)

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> TYSTE GOOD Records

PRODUCED AND MIXED BY: GALVIN MILLS II \*ADDITIONAL PRODUCTION AND REMIX BY: RIQUE "BILLY BOB" ALONSO ENGINEERS: "GUNSMOKE", RON TAYLOR. RICHIE "LA BAMBA" PEREZ AND RIQUE ALONSO

CUTS BY: DJ GORDY RAP BY: KELVIN "K-DOGG" WILLIAMS EXECUTIVE PRODUCERS: ISMAEL GARCIA AND LEWIS MARTINEE PUBLISHED BY: PANCHIN PUBLISHING (BMI)

Menufactured and distributed

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in the U.S. by BMD Distribution

OUPLICATION IS A VIOLATION OF APPLICABLE LAWS

T.K.O. POSSE
Featuring "K" - DOGG of the Royal K-Boyz
YOUR DADDY'S ON THE PIPE
(Terrence A. Edwards, Calvin Mills II )
1) Don't do it mix (4:17) 2) Daddy stop, please (4:20) 3) Original version (4:20)

331/4 RPM THE PIPE SIDE QPS - 54189-1 ® 1991, TASTE GOOD



PRODUCED AND MIXED BY: CALVIN MILLS II ENGINEERS: "GUNSMOKE", RON TAYLOR. RICHIE "LA BAMBA" PEREZ AND RIQUE ALONSO CUTS BY: DJ GORDY RAP BY: KELVIN "K-DOGG" WILLIAMS EXECUTIVE PRODUCERS: ISMAEL GARCIA AND LEWIS MARTINEE'

PUBLISHED BY: PANCHIN PUBLISHING (BMI) Manufactured and distributed in the U.S. by BMG Distribution OF APPLICABLE LAWS



## JUANITA HALL "BLOODY MARY SINGS THE BLUES"



TS 78-1 LP Stereo Side A

HOLD THAT TRAIN 3:06
GOOD OLD WAGON 3:34
NOBODY WANTS YOU 3:42
I DON'T WANT IT SECOND HAND 2:46
A GOOD MAN IS HARD TO FIND 3:52

Dist by Tellerhouse, Inc.



## JUANITA HALL "BLOODY MARY SINGS THE BLUES"



TS 78-1 LP Stereo Side B

GIMME A PIG FOOT 3:26
AFTER YOU'RE GONE 2:40
BABY WON'T YOU PLEASE COME HOME 2:21
SECOND FIDDLE 2:29
DOWNHEARTED BLUES 3:38

Dist. by Tellerhouse, Inc.

## THE DYNAMIC CLARENCE CARTER

1. I'D RATHER GO BLIND 3:05 (E. Jordan - B. Foster)

2. THINK ABOUT IT 2:41 (Don Covay)

3. THE ROAD OF LOVE 2:52 (Clarence Carter)

# ATLANTIC SIDE

ST-A-681485

STEREO

GEMA

P. 1969

4. YOU'VE BEEN A LONG TIME COMIN' 2:44 (Barry Mann - Cynthia Weil)

5. LIGHT MY FIRE 2:50

(Morrison - Manzarek - Krieger - Densmore)

6. THAT OLD TIME FEELING 2:30 (Carter - Hall - Daniel)

ATL-SD 8199

## THE DYNAMIC CLARENCE CARTER

1. STEAL AWAY 2:37 (Jimmy Hughes)
2. LET ME COMFORT YOU 2:15 (O. B. McClinton)
3. LOOK WHAT I GOT 2:57

(Charles Chalmers - Donna Rhodes)

# ATLANTIC SIDE

ST-A-681486

**STEREO** 

**GEMA** 

P. 1969

4. TOO WEAK TO FIGHT 2:15 (Carter - Jackson - Hall - Keyes)

5. HARPER VALLEY P. T. A. 3:33 (Tom T. Hall)

6. WEEKEND LOVE 2:38 (Moore - Jackson - Leakes - Chambers)

ATL-SD 8199



OSCAR PETERSON AND **NELSON RIDDLE** 

> **STEREO** V6-8562 A

- 1. MY FOOLISH HEART-4:54 (Young-Washington) Joy Music
- 2. JUDY-3:34 (Carmichael-Lerner) Southern Music
- 3. 'ROUND MIDNIGHT-4:02 (Hanighan-Williams-Monk) Advanced Music
- 4. SOMEDAY MY PRINCE WILL COME-2:48 (Churchill-Morey) Bourne, Co.
- 5. COME SUNDAY-3:18 (Ellington) Tempo Music (ASCAP)

(ASCAP)

(ASCAP)

(ASCAP)

(ASCAP)

(ASCAP)

(ASCAP)



OSCAR PETERSON AND **NELSON RIDDLE** 

STEREO V6-8562 B

(63 VGS 605)

(63 VGS 605)

MONISION OF METRO-GOLDWYR-MAYER. INC. - MASS INC. -

- 1. NIGHTINGALE-4:07 (Peterson) Tomi Music (BMI)
- 2. MY SHIP-5:35 (Weill-Gershwin) Chappell & Co. (ASCAP)
- 3. A SLEEPING BEE-3:40 (Arlen) Harwin Music (ASCAP)
- 4. PORTRAIT OF JENNY-4:21 (Burdge-Robinson) Chappell & Co. (ASCAP)
- 5. GOODBYE-4:02 (Jenkins) Leeds Music (ASCAP)



VC 81074



Robbins Music Corp., ASCAP

Music from the Original Soundtrack of the Universal-International Picture

#### WRITTEN ON THE WIND

a. Orchestral Selections from the Original Motion picture score composed by Frank Skinner — including the previously unreleased instrumental version of the Main Title Theme composed by Victor Young. Temptation (included orchestrally) composed by Nacio Herb Brown and Arthur Freed.

> b. "Written on the Wind" vocal version sung by the Four Aces — Lyrics by Sammy Cahn; composed by Victor Young.

The Universal International Orchestra
Conducted by Joseph Gershenson

Nanulactured by Varese International MADE IN U.S.A. The Universal International Orchestra

WE PRODUCED RESERVE

COPYING, PUBLIC PERM.

Northern Music Co., ASCAP

Music from The Universal-International Picture

#### **FOUR GIRLS IN TOWN**

First Movement Second Movement

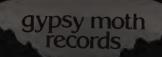
Third Movement

Rhapsody for Four Girls in Town Composed by Alex North

Orchestration by Henry Mancini The Universal International Orchestra

Conducted by Joesph Gershenson

Manufactured by Joesph Gershenson
Andre Previn, piano
Ray Linn, trumpet
by Varese International MADE IN U.S.A.





## ALISON FARRELL FINE LINES

SIDEONE



(45797)

- 1. Taking You On 3:07
- 2. Doomsday Blues 3:08
- 3. See No Evil 3.28
- 4. Thunder, Lightning and the Rain 4:25
- 5. All You've Left Me 4:47
- 6. Cradle My Saul 4:11

All songs by Alison Farrell @@1987 BMI

 Except Thundon, Lightning, and the Ration, 1980, 1987, Boths, Gillin Music gypsy moth records



## ALISON FARRELL FINE LINES

SIDETWO



(45797)

- 1. Stop Being So Nice 3:47
- 2. Step Over the Line 3:48
- 3. World Without End 3:07
- 4. Since We Started 3:45
- 5. Welcome Me 3:44

All songs by Alison Farrell @@1987 BMI



### "SOMETHING OLD SOMETHING NEW"

STEREO Side 1



**KS-2112** Z4RS-4323

1. OH MARISHKA POLKA 2:40 (Yankovic)

2. SMILE SWEETHEART SMILE 2:47 (Yankovic)

3. BILLOWS POLKA 2:16 (Yankovic)

4. YOU ARE MY ONE TRUE LOVE 2:18 (Yankovic)

5. BLUE EYES CRYING IN THE RAIN

3:35 (Yankovic)

6. TROLLIE'S POLKA 2:56 (Yankovic)

CARL ZELLER ORCHESTRA

CUCA RECORD SAUK CITY, WISC.



"SOMETHING OLD SOMETHING NEW"

STEREO Side 2



**KS-2112** Z4RS-4324

- 1. ROCKING CHAIR 2:20 2. KATIE HOP 2:02
- 3. OVER THREE HILLS 2:43
- DIG-A-BOO (Fat Boy) 2:19
   HEEL AND TOE 2:06
  - 6. KING FISH 3:11

CARL ZELLER ORCHESTRA

CUCA RECORD SAUK CITY, NIGO.

Spot Announcements - 2:00 each

331/3 RPM Microgroove



Side A 134206 A

- 1 Specialists Galore
- 2 Look Alikes
- 3 Cleaned Your Attic Lately?
- 4 Cousin Carberry's Ark
- 5 Mrs. Trumble's Humble Pie
- 6 The Nibbling Diet
- 7 Those Commuting Vikings
- 8 The Available No Sale
- 9 Coffee for the Burglar

BROADCASTING AND FILM COMMISSION of the National Council of Churches

Spot Announcements - 2:00 each

331/3 RPM Microgroove



Side B 134206 B

- 10 The Unhappy Blacksmith
- 11 We Had a Circus!
- 12 The Dented Big Dipper
- 13 Justice in Butter
- 14 Extra Power Perkins
- 15 How "Poplar" Are Your Roots?
- 16 Under The Hill A Lake
- 17 Monkey Wisdom
- 18 Comic Strip Prophecy

BROADCASTING AND FILM COMMISSION
of the
National Council of Churches

Spot Announcements - 2:00 each

331/3 RPM Microgroove



Side C 134206 C

- 19 Horse Car Sense
- 20 A Helpful Calamity
- 21 Getting the Message Through
- 22 How Not to Get Hurt
- 23 Pipe Line Magic
- 24 The Art of Getting Lost
- 25 Goodness with a Thermostat
- 26 Instant Civilization
- 27 That Neat Disease

BROADCASTING AND FILM COMMISSION
of the
National Council of Churches

Spot Announcements - 2:00 each

331/3 RPM Microgroove



Side D 134206 D

- 28 That Was a Real Christmas!
- 29 The Fox on the Chain
- 30 Dated Brand Names
- 31 The Bank Teller's Gratitude
- 32 How to Measure People
- 33 Wanted-One More Man
- 34 A Few Cracks Needed
- 35 Slow Down Pit Stop
- 36 Missing in a Meat Loaf

BROADCASTING AND FILM COMMISSION of the National Council of Churches



- The People Of Africa 2:25
- The African Question 2:48
- Harness The Volta 2:22
- Report From Kenya 3:08 5. African Tour - 3:03
- 6. Sahara Sunrise 3:15





SIDE 1 STEREO

331/3 RPM

- 1. INTRODUCTION
- 2. BABY LET'S PLAY HOUSE
- 3. HEARTBREAK HOTEL
- 4. READY TEDDY
- 5. DON'T BE CRUEL
- 6. I WAS THE ONE
- 7. TREAT ME NICE
- 8. KING CREOLE



SIDE 2 STEREO



331/3 RPM

- 1. G. I. BLUES
- 2. VIVA LAS VEGAS
- 3. ONE BROKEN HEART
- 4. IN THE GHETTO
- 5. SUSPICIOUS MINDS
- 6. BURNIN' LOVE
- 7. PROMISED LAND

© ALAN A TRIBUTE TO ELVIS



### A. LEONARD GRIFFITH

6124 LP

TONBREAKABLE ALL JOY BE YOURS

MICROGROOM

SIDE

WORD RECORDS, INC. WACO.



## Dhármá

P.O. BOX 40292, NASHVILLE, TN. 37204

JAMES WARD-HIMSELF

**DAR 1005** 



SIDE 1

© Çelebrallon Priss/ Dharma Music, Inc.

MORNING SUN—2:27
O FATHER—2:41
CONSIDER THE LILL(ES—4:14
I WILL FOLLOW YOU—3:10
CREATION—3:21
ISAIAH 52—4:13
HE SHALL BE SATISFIED—2:6

All Songs Written By James Word and Published By Calebration Press/Dharma Music Inc. ® Dharma Productions, Inc., Nashville, Tean.

## Dhármá

P.O. BOX 40292, NASHVILLE, TN. 37204

#### JAMES WARD-HIMSELF

**DAR 1005** 



SIDE 2

© Celebration Press, Dharma Music, Inc.

SPEAK, TO ME-4:13
I WISH THAT I COULD ASK-4:10
LOVE TRILLOGY.
IT WAS GOOD
I WILL SERVE YOU
I'M GLAD
STAR IN THE EAST-4:31
PSALM RE-3:10

All Songs Written By James Wers and Published By Calmirol or Fress/Dingram Music, Inc. & Charma Productions, Top., Nostylus, Term.

#### PRE REEL DREAMS RECORDS

## LIFE SAVINGS Carl Henry

SIDE ONE STEREO



33 1/3 RPM 8101 - 02

- 1. FOLKSINGER THEME
- 2. CITY WINDS
- 3. COLLEGE TOWN
- 4. THE TRUCK DRIVER'S CHRISTMAS SONG
- 5. IN OUR MASTER BED
- 6. THE ULTIMATE WHIM

©@1981 Carl Henry Music (BMI)

#### PRE REEL DREAMS RECORDS

## Carl Henry

SIDE TWO STEREO



33 1/3 RPM 8101 - 02

- 1. THE BAR SONG
- 2. THE LOSERS IN THE STREET
- 3. GRANITE
- 4. BROTHERS
- 5. THE ROTTEN ROLL SHOW

©@1981 Carl Henry Music (BMI)

# CARL HENRY REEL DREAMS

REEL DREAMS RECORDS: 6 E. Newberry Rd., Bloomfield, CT 06002

SIDE ONE RP 1001



All The Knights (2:36) Home Again (2:32) Those Break-up Songs (3:36) Outlaws (3:33) Donuts (3:01)

All songs @1979

### CARL HENRY REEL DREAMS

REEL DREAMS RECORDS: 6 E. Newberry Rd Bloomfield, CT 06002

SIDE TWO RP 1001



Sun Day (2:36) Every Bar (2:28) Always Leaving Me (3:24) Kamera (3:41) The Other Side of the Stars (4:21)

All songs @1979





**UAS 6743** STEREO SIDE

- I. THE MAN SONG (R. Wegrzyn) 3:21
  - 2. IT'S ALL IN YOUR HEART (R. Wegrzyn) 5:55
  - 3. SHAKE IT OFF (R. Wegrzyn) 4:16
  - 4. UNDERSTAND (R. Wegrzyn) 4:12
  - 5. ABOVE ME (R. Wegrzyn) 2:53 6. DEN OF SIN (R. Wegrzyn) 2:17

LIBERTY/UA. INC. LOS ANGELES, CALFORNIA





UAS 6743 STEREO SIDE 2

- 1. BOOGUS BLACK & BLUES (R. Wegrzyn) 5:08
  - 2. SPRING (R. Wegrzyn-J. Polt) 3:17
  - 3. WINDING THRU YOUR HEART (R. Wegrzyn) 2:38
    - 4. HARMONY (R. Wegrzyn) 2:40

LIBERTY/UA. INC., LOS ANGELES, CALFORNIA

## Side Mono

RJL-2715(RJL-2715-A)@ (JNM1-8915) (JAMA)

#### To You from Teddi King

(トゥ・ユー・フロム・テディ・キング)

33 1/3 rpm



- 1. The Way You Look Tonight (Kern-Fields)
- 2. You Go to My Head (Gillespie-Coots)
- 3. Where Have You Been? (Porter)
- 4. How Come You Do Me Like You Do?

MANUFACTURED BY RVC CORPORATION, TOKYO, JAPANICA CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA FOR MANUE, BROAD CASTING OF THESE PROPERTY OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THESE PROPERTY OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THESE PROPERTY OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THESE PROPERTY OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THESE PROPERTY OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THESE PROPERTY OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, BROAD CASTING OF THE CONTROLLED BY RCA CORPORATION, TOKYO, JAPANICA, TOKYO, TOKYO,

## Side 2 Mono

RJL-2715(RJL-2715-B)6 (JNM1-8915) JARRAGO

#### To You from Teddi King

(トゥ・ユー・フロム・テディ・キング)

33 1/3 rpm



- 1. I Can't Believe That You're in Love with Me (Gaskill-McHuah)
- 2. All I Need Is You (DeRose-Davis-Parish)
- 3. The Very Thought of You (Noble)
- 4. Mr., You've Gone and Got the Blues

MANUFACTURED BY RVC CORPORATION, TOWN, ALL ARE CONTROLLED BY RCA CORPORATION ALL ARE CONTROLLED BY RCA CORPORATION OF THESE RECORDS STION.



0-85941

### LTRIMM

33 1/3 RPM

**STEREO** 



A SIDE

#### LOW RIDER

LP VERSION/3:36 ACAPELLA/3:02

(H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, J. Goldstein, H. Scott, S. Alien, L. Julian, J. Stone, P. Kieln, E. Cager, R. DeRougemont) TMC/Far Out Music/Henstone/Musicworks, BMI. ST-DM-61189/61190-SP

Produced by Davis Stone Klein for Hot Productions, Inc.
Executive Producer: Henry Stone
Engineers: M. Marro, B. Greenspan
From the Atlantic Album 82300 - "GROOV"

1991 Atlantic Recording Corp. All Rights Reserved.

\*\*Produced by Davis Stone Klein for Hot Productions, Inc.
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Engineers: M. Marro, B. Greenspan
From the Atlantic Album 82300 - "GROOV"

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0-85941





33 1/3 RPM

**STEREO** 



**B SIDE** 

#### LOW RIDER

INSTRUMENTAL/3:36

(H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, J. Goldstein, H. Scott, S. Allen, L. Julian, J. Stone, P. Klein, E. Cager, R. DeRougemont) TMC/Far Out Music/Henstone/Musicworks, BMi.

ST-DM-61191-SP Produced by Davis Stone Klein for Hot Productions, Inc.

Produced by Davis Stone Riell for Flore Producer:

Executive Producer: Henry Stone
Engineers: M. Marro, B. Greenspan
From the Atlantic Album 82300 - "GROOVY"

1991 Atlantic Recording Corp. All Rights Reserved.

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#### B.G. THE PRINCE OF RAP.

33/1/3 RPM

49 74056

**49 /4030 XSS 74056A** 1991 Sony Musi

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TRADEMARK OF CBS INC. / MARCA REG.



#### B.G. THE PRINCE OF RAP

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@ 1991 Sony Music Entertainment (Germany) GmbH





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Provides Bearing Vote Nino 12W
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TRADEMARK OF CBS INC. / MARCA REG.



#### **DESKEE**

NOT FOR SALE



SIDE A-STEREO 2649-1-RDAB (2649-1-RD-A) 33 1/3 RPM

1. DANCE, DANCE (12" Version) 6:33 (Crumpley-Westbam-Jankuhn)

2. DANCE, DANCE (7" Version) 3:27 (Crumpley-Westbam-Jankuhn)

Copyright Control
Produced by WESTBAM
Recorded and Mixed at Low Spirit Studios, Berlin, West Germany
WESTBAM appears courtesy of Low Spirit

@1990 BMG Music TMK(s)® RCA CORP. - MADE IN U.S.A.



#### **DESKEE**

NOT FOR SALE



SIDE B-STEREO 2649-1-RDAB (2649-1-RD-B) 33 1/3 RPM

1. DANCE, DANCE (Dub) 6:29 (Crumpley-Westbam-Jankuhn)

2. DANCE, DANCE (Instrumental) 6:34 (Crumpley-Westbam-Jankuhn)

Copyright Control
Produced by WESTBAM
Recorded and Mixed at Low Spirit Studios, Berlin West Germany
WESTBAM appears courtesy of Low Spirit

@1990 BMG Music TMK(s)® RCA CORP. - MADE IN U.S.A.



#### **NEW CHOICE**



SIDE 1 0-21166



33 1/3 RPM

PRODUCED BY KHAYREE FOR DON'T GIVE UP PRODUCTIONS
REMIX & ADDITIONAL PRODUCTION BY
KHAYREE FOR DON'T GIVE UP PRODUCTIONS
Remix Recorded & Edited by Felton Pilate & Gary Hobish
at CD Studios, San Francisco
Mastered by "Big Bass!" Brian
at Bernie Grundman's Mastering Lab, Los Angeles
Scratching Performed by I.C.E., Luvva D. & The Mack
EXECUTIVE PRODUCERS: JAY KING AND BENNY MEDINA

From the Warner Bros. album AT LAST (1-25752)

1 PEOPLE WANT BASS! (Remix) 9:15 2 PEOPLE WANT BASS! (This One's For The D.J.'s) 5:02

(Khayree)

Jay King IV Publishing BMI

@1988 Warner Bros. Records Inc. for the U.S.



#### **NEW CHOICE**



SIDE 2 0-21166



33 1/3 RPM

PRODUCED BY KHAYREE FOR DON'T GIVE UP PRODUCTIONS
REMIX & ADDITIONAL PRODUCTION BY
KHAYREE FOR DON'T GIVE UP PRODUCTIONS
Remix Recorded & Edited by Felton Pilate & Gary Hobish
at CD Studios, San Franciso

\*Recorded & Mixed by Gary Hobish & Khayree at CD Studios
\*\*Remix Engineers: Steve Counter, Felton Pilate & Khayree
EXECUTIVE PRODUCERS: JAY KING AND BENNY MEDINA

1 PEOPLE WANT MO' BASS! 6:14 (Khayree)

2 IT'S JUST A GAME\* 4:43 (Khayree/Viqui LaZar)

3 FUNNY FEELING (It Ain't Funny Remix)\*\* 7:45
(Khayree/Pinky)

All songs King IV Publishing BMI

@1988, 1989 Warner Bros. Records Inc. for the U.S.



90134-1 **STEREO** 



SIDE ONE ® 1984 Mirage



- LET THE MUSIC PLAY (3:34) Chris Barbosa - Ed Chisolm (Shapiro Bernstein & Co. Inc./ Emergency Music, ASCAP.)
- 2. SWEET SOMEBODY (4:41) C. Josephs - R. Kilgore - A. Godwin (Jobete Music/Emergency Music, ASCAP/Not Fragile Music, BMI/Green Star Music, ASCAP.)
- 3. SOMEONE WAITING HOME (4:34) Curtis Josephs - Ann Godwin
- (Shapiro Bernstein & Co. Inc., ASCAP.)

  4 GIVE ME TONIGHT (6:05)
  Chris Barbosa Ed Chisolm
  (Shapiro Bernstein & Co. Inc./Emergency
  Music/Green Star Music, ASCAP.)

  ST-WTG-835381-SP

  ORDING CORR, 75 ROCKEFELLER PLAZA, N.Y., N.Y.

  ORDING CORRE, 75 ROCKEFELLER PLAZA, N.Y., N.Y.



90134-1 **STEREO** 



SIDE TWO P 1984 Mirage



- 1. MY HEART'S DIVIDED (4:27) Chris Barbosa - Ann Godwin (Jobete Music/Emergency Music, ASCAP) Green Mirage Music, BMI.)
- 2. IT'S YOU (4:02) Arnie Roman - Margee Forman (Emergency Music/Green Star Music, ASCAP.) 3. ONE MAN (3:45)
- Arnie Roman Margee Forman (Emergency Music/Green Star Music, ASCAP)
- (Emergency Music/Green Star Music, ASCAP)

  4. LET THE MUSIC PLAY (Re-mix) (6:03)
  Chris Barbosa Ed Chisolm
  (Shapiro Bernstein & Co. Inc./
  Emergency Music, ASCAP.)
  ST-WTG-835382-SP

  ST-WTG-835382-SP

  AWARNER COMMUNICATIONS

DJ

X1

EXCLUSIVE

Del

X2

EXCLUSIVE

## SPECIAL RE-MIX BY D.J. PIERRE PREVIOUSLY UNAVAILABLE

1234-1-JD

SWEC

1. F
2.

SIDE 1 33 rpr

1996 ZYX-MUSIC F

ZYX 66046-12 (Dave S') ROOVE PLANT STATE OF THE STATE SAFETY GROOVE **Sweet Dreams** 

1. Bootleg Mix 6.03 2. Radio Mix 3.59

(Dave Stewart/Annie Lennox) Copyright Control

MADE IN GERMANY

SAFETY GROOVE
SAFETY GROOVE
Sweet Dreams

1. Groove For Love Mix 6.59

2. PIANO GROOVE\* 6.47

SIDE 2 33 rpm
© 1996 ZYX-MUSIC
ZYX 66046-12

(Dave Stewart/Annie Lennox) Copyright Control
\*(Tom Lorenz/P.E.T.E.) Ed. Plutone (Adm. By BMG-UFA)

(Dave Stewart/P.E.T.E.) Ed. Plutone (Adm. By BMG-UFA)

(Representation of the property of the p





MADE IN GERMANY

12" SINGLE
RICHARI
SINGLE
SING

### THE FUGITIVE

extended club mix

Produced by Richard James Burgess Mixed by John Luongo

> SPRO-9232/9233 331/3 RPM: Stereo Promotional Copy/Not For Sale

> > PRINTED IN U.S.



RICHARD JAMES BURGESS



SPRO-9232

THE FUGITIVE (Extended Club/Version)

(R. Burgess-J. Walters) Time-7:30 (Album Varsion available on Wini-LP "RICHARD JAMES BURGESS" MLP-150191

Arranged by Jimmy Biondolillo Mixed by John Lucngo

33-1/3 RPM NOT FOR SALE

9 1984 Capitol Records, Inc.

RICHARD JAMES BURGESS



SPRO-9233 \$99380B

33-1/3 RPM NOT FOR SALE

CRIZED DUPLICATION IS A VIOLATION







WE WILL BE (P.Foret, L.Bisceglia, 8th St. Records) 4:37

LET ME SAY THIS ABOUT THAT

(J.Bangrazi, P.Forèt, 8th St.
Records)

3:11



YOU'VE LOST THAT LOVIN' FEELING (Mann-Weil-Spector-Screen Gems-Columbia BMI) 3:57

GIGOLO/I AIN'T GOT NOBODY (Casucci-Caesar Chappell Ltd. ASCAP) 4:54

**DAY OF THE EAGLE** (R. Trower; Chrysalis Music ASCAP) 3:27

P.O. Box 87 Leominster, Massachusetts 01453





CITY COUNTRY CITY (War; Far Out Music Inc., ASCAP) 4:43
WHITE RABBIT (G. Slick;

BMI)



NATURE'S WAY California) (Randy 3:19

ROCKIN' ROBIN (Thomas, Record Music Pub. BMI) 2:36

SEE SAW (Departure; Edge-See Saw; Lodge BMI) 4:27

LOOKIN' FOR LOVE Alexander & Zelda Samuels; Kags; BMI) 2:08 P.O. Box 87 Leominster, Massachusetts 0145

3:26

LIVIN' IT

COUNTRY

LUCY ANN

Side 1 Stereo



39789

1. Teddy Bear

2. One Day At A Time
3. Good Hearted Woman
4. Cowboy's Lovin' Night

PRODUCTIONS INC. Cinetin Ohio PRODUCTIONS INC.

LIVIN' IT

COUNTRY

LUCY ANN

Side 2 Stereo



39790

1. Statue Of A Fool

2. I'll Get Over You
3. Mule Skinner Blues
4. Blue Bayou

Cintil Ohio AST

PRODUCTIONS INC.

WARNER BROS.-SEVEN ARTS RECORDS



#### SOMEHOW, SOMEWAY GLENN YARBROUGH With The

Jimmy Bowen Orchestra & Chorus Arranged & Conducted by Glen D. Hardin & Pete Carpenter

WS 1782 (539469)



SIDE

- 1. SOMEHOW, SOMEWAY (I'm Gonna Get To You) (Dick Monda)
- 2. ASK ME WHAT I AM (Paul Hampton)
- 3. MISTER, CAN'T YOU SEE

3. MISTER, CAN'T YOU'SEE
(Newbury-Van Zandt)
4. THINGS YOU DO
(Charles H. Anderson)
5. THE GIFT OF LOVE
(Bramlett-Davis)

Produced by Jimmy Bowen for
Amos Productions, Inc.

STEREO

STEREO

STEREO

WARNER BROS.-SEVEN ARTS RECORDS



#### SOMEHOW, SOMEWAY GLENN YARBROUGH With The

Jimmy Bowen Orchestra & Chorus Arranged & Conducted by Glen D. Hardin & Pete Carpenter

WS 1782 (539470)



SIDE

- 1. BABY, YOU COME ROLLIN' ACROSS MY MIND (Jesse Lee Kincaid)
- 2. CHILD OF THE NIGHT TIME (Dick Monda)
- 3. MARY SUNSHINE (Eric Andersen)
- (Eric Andersen)

  4. THE GRASS WON'T PAY NO MIND
  (Neil Diamond)

  5. THE LAST THING ON MY MIND
  (Tom Paxton)

  Produced by Jimmy Bowen for
  Amos Productions, Inc.

  STEREO

  STEREO

  STEREO

## Side Stereo

MUSICOR

MILLION DOLLAR MOTION PICTURE THEMES
By
RICHARD HAYMAN
And His Orchestra



MS 3256X-A

- 1. THE WAY WE WERE
- 2. THEME FROM PAPILLON (Free as the Wind)
- 3. LAST TANGO IN PARIS
- 4. LARA'S THEME (from Dr. Zhivago)
- 5. RUBY (from RUBY GENTRY)
  - P Musicor Records 1974

# Side 2 Stereo

MUSICOR

MILLION DOLLAR MOTION PICTURE THEMES

By

NICHARD HANNAAN

RICHARD HAYMAN
And His Orchestra

MS 3256X-B

- 1. THEME FROM THE EXORCIST (Tubular Bells)
- 2. SADIE THOMPSON'S SONG (The Blue Pacific Blues)
- 3. THEME FROM SERPICO
- 4. MAME
- 5. THEME FROM 2001 A SPACE ODYSSEY

(P) Musicor Records 1974

TM ® TALMADGE PRODUCTIONS



#### INFLUENCE

#### ABCS-630-A Side 1



#### 331/3 RPM STEREO

3:50

1.	OVERTURE	(Parkin,	McKelvey,	Rossi) 1:08
	I ADMIRE (L	McKel	vey)	3:15

- 2. I DON'T KNOW WHY (Rossi, Parkin) 4:10
- 3. I MET HER AT THE COUNTY FAIR (B. Parkin)

4. PIECES OF ME (L. McKelvey)

5. BABY, THAT'S MY BAG (B. Parkin) 2:52

All Published by: Peer International-BMI

A All Published by: Peer International—BMI

A BROOUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA



#### INFLUENCE

#### ABCS-630-B Side 2



#### 331/3 RPM STEREO

1.	SIR ARCHIBALD (L. McKelvey)	3:16
2.	WE ARE HERE (L. McKelvey)	3:37
3.	NATURAL IMPULSE (A. Keiller)	3:15
4.	DREAM WOMAN (B. Parkin)	2:10
5.	MAD BIRDS OF PREY (A MINI-OPERA (Parkin, McKelvey)	N) 5:37

All Published by: Peer International-BMI

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 . WADE IN USA

## FOR PROMOTIONAL USE ONLY

# ADRIAN & TERRELL "DANCE WITH ME"

THIS SIDE

1. MAIN EDIT W/ RAP

2. INSTRUMENTAL

LOGO SIDE

1. MAIN EDIT NO FAP

2. ACAPPELLA









MS 7315



SIDE 1 XSM 150361



RAINBOW IN CURVED AIR



SOUND STEREO MARCA STEREO "360 SOUND. STEREO "360 SOUND. STEREO "360 REG. PRINTED IN J. S.P. MARCAS REG. PRINTED IN J. S.P.

"360 SOUND

# LUMBSTERWORKS BI



MS 7315





POPPY NOGOOD AND THE PHANTOM BAND



SOLUMBIA: MASTER STEREO "360 SOUNDED IN STEREO "360 SOUNDED IN STEREO "360 SOUNDED IN STEREO IN OLUMBIA" STEREO "360 SOUNDS.P.

STEREO "360 SPRINTEDIN S.P.

MASTERWORKS", MARCAS REG. PRINTEDIN S.P.



## UNIVERSE

**CR 247** Side A P 1979



Produced by Charlies Records Eng. Mix by Eddy Arr. by Art De Coteau Strings by Pelham Goddard

Recorded at K.H. Studio P.O.S. Trinidad

1. DON'T STOP THE PARTY
2. PLENTY WINING
3. CHILDREN OF THE UNIVERSE

All selections composed and sung by
Rupert Philo (Mighty Swallow)

Records-Division of Charlies Inc., 1986



**CR 247** Side B P 1979



Produced by Charlies Records Eng. Mix by Eddy

Arr. by Art De Coteau of Charlies Roots Recorded at K.H. Studio P.O.S. Trinidad

1. COUP D'ETAT
2. HOPE OF THE NATION
3. GENERAL SURVEY
4. WHERE THERE'S LIFE THERE'S HOPE
All selections composed and sung by
Rupert Philo (Mighty Swallow)
Records-a Division of Charlies Inc.

FOR PROMOTIONAL USE ONLY/ NOT FOR SALE

® 1987 Motown Record Corporation Georgio's Music/ Stone Diamond Music Corp. (BMI) In Album, "SEXAPPEAL".

SIDE ONE

6229ML



Distributed in the United States by MCA Distributing, Corporation

1892MF (67818) Time: 3:59 Written, Directed, Produced and Arranged by GEORGIO



"TINA CHERRY"

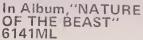
GEORGIO

MOTOWN®

FOR PROMOTIONAL USE ONLY/ NOT FOR SALE

1787MF (67208) TIME: 3:34 Side 1







Published by Jobete Music Co.,Inc./Bobby Sandstrom Music (ASCAP) Produced by Steve Barri & Bobby Sandstrom Arranged by Bobby Sandstrom

"SAVE THE NIGHT FOR ME"
(B. Sandstrom, M. Price, M. Steele)
MAUREEN STEELE

P1985 Motown Record Corporation.
Distributed in the United States by
MCA Distributing, Inc.



-D. Fogelberg - Taken From The Full Moon/Epic Lp: "EXILES" OE 40271

> Produced by Dan Fogelberg and Russ Kunkel

> > **DEMONSTRATION** NOT FOR SALE

> > > 45 RPM

STEREO 34-07044

ZSS 175929 @ 1987 CBS Inc.

Time: 4:20

Publisher: Hickory Grove Music (admin. by April Music Inc.) (ASCAP)

Full Moon See Irademark of Full Moon Productions Inc. Spic. 15 a 11 ademark of Full Moon Productions Inc.

## **MCA RECORDS**

#### I GO CRAZY

(From the Motion Picture, "Some Kind Of Wonderful")
(J. Mitchell-K. Mills-N. Marsh-R. Barker)

**STEREO** MCA-53036 MC 22417





**PROMOTION** COPY NOT FOR SALE



Nancy Hughes Songs/Famous Music Corp. 3:50 ASCAP

#### FLESH FOR LULU\*

PRODUCED BY STEPHEN HAGUE Remixed by David Jacob From the Motion Picture Soundtrack album, "Some Kind Of Wonderful," MCA-6200 "Some Kind Of Wonderful," MCA-620U
"Courtesy of Beggars Banquet Records

© 1987 Beggars
Banquet Records

Banquet Records

Banquet Records

Banquet Records

UNIVERSAL PLAZA. UNIVERSAL CITY. CALIF 9808



FOR PROMOTIONAL USE ONLY/ NOT FOR SALE



MOT-1949

MC 27155

Original version appears on the Georgio album, MOT-6263



Georgio's Music/ Stone Diamond Music Corporation (Adm. by Stone Diamond Music Corporation) 4:15 BMI (Intro:22)

#### I DON'T WANT 2 BE ALONE

WRITTEN, DIRECTED, ARRANGED, PERFORMED AND PRODUCED BY GEORGIO KING 'G'

GEORGIO

© 1988 Motown
Record Company, L.P.



Arranged & Produced by John C. Roode Instrumentalists "River City All Stars"



Gold Kat Publishing Time: 3:27 45 rpm — Stereo

## I'D RATHER JUST PRETEND (K. Golden/J. Roode)

#### KATHY GOLDEN

SR 8495A (34196)



Arranged & Produced by John C. Roode Instrumentalists "River City All Stars"



Gold Kat Publishing Time: 3:15 45 rpm — Stereo

#### **VOICE SAID HELLO**

(K. Golden/J. Roode)

#### KATHY GOLDEN

SR 8495B (34196)







Heartache Music—BMI Produced by Larry Hart STEREO AP-105

(AP-105-A) Time 2:20

ODE TO THE BIG RED

(Hart-Elgin)

**UREL ALBERT** 



Heartache Music—BMI Produced by Larry Hart



MONO AP-105

(AP-105-B) Time 2:20

ODE TO THE BIG RED

(Hart-Elgin)

**UREL ALBERT** 



45 RPM

6000 WALTZ Medium Tempo 45 RPM

W. R. J. Music Pub.

## THE ARTHUR MURRAY WALTZ

(Will Kennedy)

WILL KENNEDY'S
Dancetime Orchestra



45 RPM

6000-C WALTZ Medium Tempo 45 RPM

W. R. J. Music Pub. (BMI)

## TO PUT FUN IN YOUR LIFE

(Will Kennedy)

WILL KENNEDY'S
Dancetime Orchestra

## GO BIG RED

E. H. Morris Pub. Co. (ASCAP) 1:43



R-10030-1 Prod. by Roto Records Lincoln, Neb. 68504

### DEAR OLD NEBRASKA U

(Harry Pecha)

#### UNIVERSITY OF NEBRASKA BAND

Donald A. Lentz, Director

## GO BIG RED



Prod. by Roto Records Lincoln, Neb. 68504

#### NEBRASKA CHANT - HAIL NEBRASKA

(R. D. Scott)

R-10030-2

2:16

(W. P. Ackerman)

Men's Glee Club — University Of NEBRASKA BAND

Donald A. Lentz, Director

OMAHA ON THE RIVERFRONT IN CATTLE COUNTRY STEAK CITY



Beef State Publ., Co.

\*time 3:01\*

SC-7502 Steak City Records, 1975 Mono Produced by: Lee Barron

"GO GO GO BIG RED"
(Lee Barron)
LEE BARRON

LEE BARRON

OF STEAK CITY RECORDS • OMAHA, NEBRASHA LISTA

OMAHA ON THE RIVERFRONT IN CATTLE COUNTRY TEAK CITY

SC-7502 Steak City Records, 1975 Mono Produced by: Lee Barron

**Beef State** Publ., Co. \*time 3:38 \*

"BICENTENNIAL"
(Lee Barron)
LEE BARRON

STEAK CITY RECORDS OMAHA, NEBRASHA

Gil Gilday Publication Co. ASCAP Produced By: J. Gilday



G 45 (G 45A)

Time: 2:55

THE SAGA OF JUAN ORTEGA

(J. Gilday)

NATIONWIDE SOUND DIST., P.O. BOX 1262, MASHVILLE, LEWEN, MASHVIL

Gil Gilday Publication Co. ASCAP Produced By J. Gilday





G 45 (G 45B) Time: 1:42

I'VE GOT A HEART ON FOR YOU

(J. Gliday)

NATIONWIDE SOUND DIST., P.O. BOX 1262, MASHVILLE, LAND, SOUND DIST.,



AINTERNATIONA

Music by NORMAN KNUTH'S STARLIGHTERS



SIDE A DI-1028-45M ASCAP 896D-1028 W4KM-2606

SUGAR BLUES WABASH BLUES BASIN ST. BLUES

Time - 2:58

LTA



Music by
NORMAN
KNUTH'S
STARLIGHTERS



SIDE B DI-1028-45M ASCAP 896D-1028 W4KM-2607

WHISPERING
WHY CAN'T THIS NIGHT
GO ON FOREVER
LINGER AWHILE

Time - 2:21

## QUESTIVER.

### PROMOTION COPY SIDE A

Arr: Tom Pierson Eng: Randy Farrar For Eureka Multi-Media Ltd.



### NOT FOR SALE 1002

Time: 3:31 Intro. :08 sec. Camex Music Inc. (BMI)

### "NOWHERE TO HIDE"

(Eric Carman)

### MADELAINE

 QUICKSIVER INC. 8265 Sunset Blvd. Los Angeles, CA 90046 RCAVICTOR

EPA 770 SIDE (G2JH-3570)



45 EP "NEW ORTHOPHONIC" High Fidelity

I-NICE WORK IF YOU CAN GET IT

(Ira Gershwin-George Gershwin)

2—CHEEK TO CHEEK (Irving Berlin)

Lou Levy

CTOR

**EPA 770** (G2JH-3571)



45 EP HIGH FIDELITY

BLACK COFFEE

Lou Levy

PRESISTERIO - MARKAR REGISTRACI

# CONDON

MADE IN U.S A

45-1865

(RSX-1104) Cromwell Mus. (ASCAP) 2:20

GIRL WITHOUT A HEART

UMACUTED PUBLIC BEAFORMANCE PROADCASTING AND CONTING OF THE RECORD Accompaniment Directed by

# ONDON

MADE IN U.S.A.

(RSX-1105) Burlington Mus. (ASCAP) 2:00

IN SURABAYA

(Muller; Martyn)

MIKE PRESTON

Accompaniment Directed by

Harry Robinson

BROADCASTING AND COPYING OF THE RECORDERS

BROADCASTING AND COPYING

45-1865

### VIRGINIA

RECORDS

SIDE A Produced by Ted Bodnar for Bodnar Productions Time 3:53 VR 5714 (NR6595-1)



**BRENDA WELLS** 

OUT OF MY MIND

(B. Wells)

(B. Wells)

(B. Wells)

P 1975 Bodnar Music-BMI

Records, 8213 Lee Hwy., Fairia\*

# IRGINIA

RECORDS

SIDE B Produced by Ted Bodnar for Bodnar **Productions** Time 1:58 VR 5715 (NR6595-2)





**BRENDA WELLS** 

15 TON WOMAN

15 TON WOMAN
(B. Wells)
(B. Wells)

Pecords, 8213 Lee Hwy., Fairtat.



Hill and Range Inc. (BMI)

706

2-54969

Time: 2:37 Produced by

Chip Young

Inc. (BMI)

® 1979
Phonogram, Inc.

YOU DON'T KNOW ME
(Cindy Walker/Eddy Arnold)
LARRY G. HUDSON

LARRY G. HUDSON

\*\*Specially\*\*

\*\*Specially



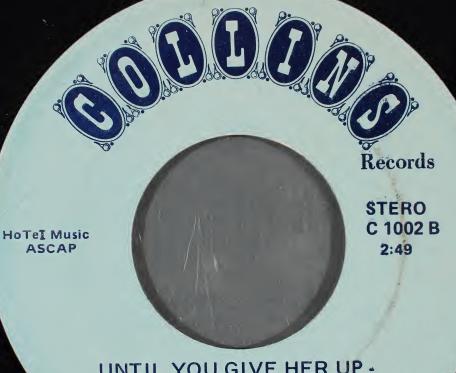
(Joe Bob Barnhill)

RUTHIE HALL

Produced by Joe Bob Barnhill

P1981

PECORDS Box 776 Sault Ste Marie



UNTIL YOU GIVE HER UP 
I'M NOT GIVING IN

(Jim Vest - David Chamberlain)

RUTHIE HALL

Produced by Joe Bob Barnhill

P1981

P1981

P1981

P1981

P1981

P1981

### HIGH FIDELITY RECORDS

Pickwick Sales Corp., Long Island City 1. N. Y.

PEP-202-3-A (CW-50-1-A)

45 RPM

SETTIN' FLAT ON READY
OH LONESOME ME
SWEET DREAMS

HIGH FIDELITY RECORDS

Pickwick Sales Corp., Long Island City 1, X. Y.

PEP-202-3-B (cw-50-1-B) 45 RPM

MIDNIGHT IN HEAVEN
WINDOW UP ABOVE
SEND ME THE PILLOW YOU DREAM ON

ELP R.E.C.O.R.D.S





**ELP 1059** (U-23613M) 3:10

### **GOD BLESS AMERICA AGAIN**

(Debbie Fox/Generation Sound/SESAC)

HOLLI

HOLLI

April 107 2nd Ave SW Moultrie Georgia 31768 912-985.0334



### SOFINE



#### DJ COPY

Producer: Jim Congleton



SR-4307 (U-25256M) Time: 3:12

#### DON'T BURN OLD GLORY

(Brenda Winsted, Ken Shook)

GARY SHOOK

GARY SHOOK

SQ. E., NASHVILLE, TN 37203

615/3215080





#### ONE GOOD LOVE DESERVES ANOTHER (Marc Rossi)

RUTHIE HALL
Produced by Joe Bob Barnhill
P1981

PECORDS BOX 776 Sault Ste Marie Miles



records

Produced by Lifesinger **Productions** @ @ 1990 **Bobby Fischer** Music (ASCAP) Taste Auction Music BMI



**STEREO FL 557A** 

(U-26510) 2:40

**Guest Artist** Lori Fischer

"IT'S EASY FOR YOU"

(Lori Fischer/Chuck Cannon)

STORM SEYMOUR

STORM SEYMOUR

L Dist. Box #23333 Nashville. TN 37203 PM 645:2935

### STEVE FORBERT "Arriving Live" YOU CANNOT WIN IF YOU DO NOT PLAY 5:02

-S. Forbert-Publisher: Rolling Tide Music (ASCAP) Produced by Steve Burgh and Steve Forbert







331/3 RPM
DEMONSTRATION
NOT FOR SALE
STEREO

**AE7 1174 ZSM 165446 ® 1979 Nemperor**Records

DISTRIBUTED BY CBS RECORDS / CBS INC. / 51 W 52 STREET, NEW YORK CITY

### **STEVE FORBERT** "Arriving Live"

1. STEVE FORBERT'S MIDSUMMER NIGHT'S TOAST 3:39

-S. Forbert-

2. STEVE FORBERT'S MOON RIVER 3:11

-S. Forbert-

Publisher: Rolling Tide Music (ASCAP) Produced by Steve Burgh and Steve Forbert



**AE7 1174 ZSM 165447**® 1979 Nemperor

Records

331/3 RPM
DEMONSTRATION
NOT FOR SALE
STEREO

OISTAIGUTED BY COS RECORDS / CBS INC. / 51 W 52 STREET. HEN YORK CITY

# gobbfel

Fast Fade Music ASCAP 2:05



45 RPM STEREO A DE 7501

### AMERICAN FARMING MAN [Tom Wells]

MARTY COOPER

Produced for Asgrow Seed Company subsidiary of The Upjohn Company

# goobles

Fast Fade Music A3CAP 2:05



45 RPM MONO B DE 7501

AMERICAN FARMING MAN
[Tom Wells]

MARTY COOPER

Produced for Asgrow Seed Company subsidiary of The Upjohn Company

### Project<sup>®</sup> SOUND STEREO

Leo Feist, Inc. ASCAP Time: 4:15



PR 45-1394 M-A **MONAURAL** 

### ONE O'CLOCK JUMP

(C. Basie, L. Gaines)

### **ENOCH LIGHT & THE LIGHT BRIGADE**

(from the album THE BIG BAND HITS OF THE THIRTIES)

MFG BY THE TOTAL SOUND INC. U.S.A

# SOUND PROJECT®

Tempo Music, Inc. ASCAP Time: 3:13



PR 45-1394 M-B
MONAURAL

#### TAKE THE A TRAIN

(B. Strayhorn)

**ENOCH LIGHT & THE LIGHT BRIGADE** 

(from the album THE BIG BAND HITS OF THE THIRTIES)

MEG. BY THE TOTAL SOUND INC. USA

### CORAL

EXTENDED PLAY 45

CORAL RECORDS, INC.

A SUBSIDIARY OF DECCA RECORDS, INC. MADE IN.U.S.A.

THE MODERNAIRES

(S-558)**♦** Vol. 1 Vocal With Orchestraz Directed By GEORGE CATES

EC 81031

1. DADDY, YOU'VE BEEN A MOTHER TO ME

2. THE ONE ROSE (That's Left In My Heart) (Lani McIntyre-Del Lyon)

### CORAL

EXTENDED PLAY 45

CORAL RECORDS, INC. MARCA REGISTRADA

A SUBSIDIARY OF DECCA RECORDS, INC.

THE MODERNAIRES

Vocal
With Orchestraz
Directed By
GEORGE CATES

(S-557) Vol. 1 EC 81031

1. HONEYMOON (Joseph E. Howard-Hough-Adams)

2. GIRL OF MY DREAMS
(Sunny Clapp)





MUSIC BY NORM KNUTH and his STARLIGHTERS



SIDE-A DI-1030-45M 45 RPM Instrumental 2:02 W4KM-4985

"I WANT A GIRL" "WHEN YOU WORE A TULIP" "SHANTY IN OLD SHANTY TOWN"

ASCAP



WITA INTERNATIONAL

MUSIC BY **NORM KNUTH** and his STARLIGHTERS



SIDE-B DI-1030-45M 45 RPM Instrumental 2:02 W4KM-4986

"WHEN MY BABY SMILES AT ME" "ME AND MY SHADOW"

ASCAP



A PRODUCT OF RADIO CORPORATION OF AMERICA

4X-0135 (F4PW-3421)



45 RPM

HIGH TIDE BOOGIE

(Eldridge)

Richard Maltby and his Orchestra



A PRODUCT OF RADIO CORPORATION OF AMERICA

4X-0135 (F4PW-3422) **45** RPM

### JUMPIN' TRUMPET

(Tolbert-Maltby)

Richard Maltby and his Orchestra

# The Nation's Top H +s

EPV-(003-A

45 TPM

TONIGHT TOW BE CRUEL.

Top Record Artists With

Nation's Top

EPV 003-B

45 RPM

FTER

CUTS GO

I LOW

- ANADIAN SUNSET

Orones Av. - Orus



G-215-A

6 Hits On

45 RPM

VOCALS & ORCHESTRA

**Each Record** 

ALL THE WAY
JACK RICHARDS

AT THE HOP STEVE AND THE CORWINS

KISSES SWEETER THAN WINE STEVE MARKS



G-215-B

6 Hits On

45 RPM

VOCALS
-& ORCHESTRA

**Each Record** 

GREAT BALLS OF FIRE
STEVE MARKS

PEGGY SUE STEVE MARKS

ROCK AND ROLL MUSIC STEVE MARKS



121 111

G-232-A

6 Hits On

45 RPM

VOCALS & ORCHESTRA

**Each Record** 

BATTLE OF NEW ORLEANS

JOE HILBORN

DREAM LOVER

LONNIE DAVIS

I'M READY

LONNIE DAVIS



G-232-B

6 Hits On

45 RPM

VOCALS & ORCHESTRA

**Each Record** 

#### **PERSONALITY**

LONNIE DAVIS

SO FINE

THE SPARKLETTS

**ENDLESSLY** 

DON MEEKS



45 RPM

G-224-A

6 Hits On

45 RPM

VOCALS & ORCHESTRA

**Each Record** 

TOM DOOLEY

CORWIN TRIO

NEAR YOU
VIC CORWIN ORCH.

CHANTILLY LACE

STEVEN MARKS



45 RPM

45 RPM

G-224-B

VOCALS & ORCHESTRA

6 Hits On

**Each Record** 

TEARS ON MY PILLOW
GLEN JACKSON

TEA FOR TWO CHA CHA

IT'S ONLY MAKE BELIEVE
GLEN JACKSON

# C-ESPERING DISTRIBUTED BY LONDON®

Al Gallico Music BMI CL 7860 Time: 3:15

Promotional Copy Not For Sale



45-35007
Produced by
Leon Ashley



GOD BLESS THE WORKING MAN

(Leon Ashley-Merle Kilgore)

MERLE KILGORE



Al Gallico Music BMI CL 7861 Time: 2:10

Promotional Copy Not For Sale



THAT'S ALRIGHT
(Leon Ashley-Margie Singleton)

MERLE KILGORE

### SANTA'S GOT BRAND NEW BAG

(Stu Phillips)





Irod Music BMI-2:19 551

(45-550)21 Produced by: Stu Phillips

### THE HOLLYRIDGE STRINGS

Arranged and Conducted by Stu Phillips

CARITOL RECORDS, INC., W.S.

### HAVE YOURSELF A MERRY LITTLE CHRISTMAS

(Hugh Martin-Ralph Blane)





Leo Feist, Inc. ASCAP-2:56

5533 (45-55006) Produced by:

Stu Phillips

### THE HOLLYRIDGE STRINGS

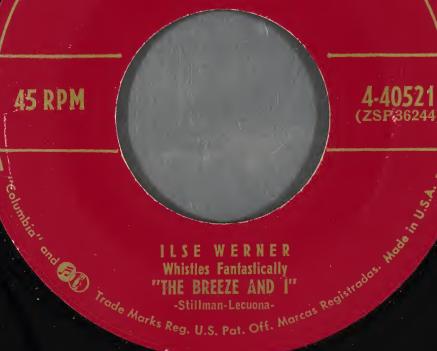
Arranged and Conducted by Stu Phillips

45 RPM

4-40521 (ZSP 36243)

ILSE WERNER
Whistles Fantastically
JUNGLE DRUMS
Lecuona
Lecuon

45 RPM



4-40521 (ZSP:36244)

# LONDON

Pub: Unart Music Corp. BMI Time: 2:36

DR 40409



45-LON-20028

PROMOTIONAL COPY

### YOU ONLY LIVE TWICE

from the film "You Only Live Twice"
(Bricusse; Barry)

### **ROLAND SHAW and His Orchestra**

Producer: Tony D'Amato Made in U.S.A.

# LONDON

Pub: Colgems Music Corp. ASCAP Time: 3:10 DR 40410

> PROMOTIONAL COPY



45-LON-20028

### LET THE LOVE COME THROUGH

(Bacharach; David)

ROLAND SHAW and His Orchestra

Producer: Tony D'Amato Made in U.S.A.





Produced by Allen Toussaint for Sansu Enterprises, Inc. Arranged by Allen Toussaint



STEREO JB-11341 (PB-11341-A NOT

FOR SALE

Marsaint Music Inc. BMI

3:40 Intro: 11 End: Fade

### THAT'S THE WAY SHE LOVES

(from the "We're All In This Together" album, APL1-2331) (A. Toussaint)

### CHOCOLATE MILK

TMK(a) @ REGISTERED • MARCA(a) REGISTRADA(a) RCA CORP.—MADE IN U.S.A. @ 1977 RCA RECORDS



Produced by Allen Toussaint for Sansu Enterprises, Inc. Arranged by Allen Toussaint



STEREO
JB-11341
(PB-11341)
PB-11341-B
NOT
FOR SALE
Marsaint Music
Inc. BMI
3:45

Intro: 05 End: Fade

### **AMERICA**

(from the "We're All In This Together" album, APL1-2331) (A. Toussaint)

### CHOCOLATE MILK

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. @ 1977 RCA RECORDS



Side A CA 360 ·11

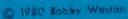
Weston Union Music BMI





Still in love with you (Weston) 3:36

The Inside Straight Band





Side A CA360·12

Weston Union Music BMI





Nashville, Tenn.
(Weston) 2:45

The Inside Straight Band

17 7050 Bothey World



ELEKTRA

### PROMOTIONAL NOT FOR SALE



### **45 RPM**

# TLANTIC



45 R.P.M.

7-89340

Pub., Rightsong Music/Sookloozy Music, BMI/ Chappell

Music, ASCAP Time: 3:48

**PROMOTION COPY NOT FOR SALE** 

VOCAL ST-A-50643-SP **STEREO** 

GETTING AWAY WITH MURDER

(Terry Britten/Sue Shifrin)

MEAT LOAF

Produced by Frank Farian
From Atlantic LP 81698 "BLIND BEFORE I STOP"

© 1986 Atlantic Recording Corp.

SSROCKEFELLER PLAZA, N.Y., N.Y.

Our Children's Music/BMI Time: 3:40

**HOB 1361** 

S-71178-A

### TRY JESUS \*\* (P.D.)

THE BROCKINGTON ENSEMBLE

Produced By: John Bowden
Arranged By: Ronald Mosley
Audio Engineer: Joshua C. Pridgen
Opp 1972 Scepter Records, Inc.
OF SCEPTER

Our Children's Music/BMI Time: 3:36

**HOB 1361** S-71114-B

### WHEN I RISE

### THE BROCKINGTON ENSEMBLE

Produced By: John Bowden
Arranged By: Prof. I. Brockington
Audio Engineer: Joshua C. Pridgen
P1972 Scepter Records, Inc.
P1972 Scepter Records



45-616 SAVOY MUSIC CO. FREE SAMPLE

(45-SSF-70700)

A Hi-Fi Recording

## **TOUCH ME LORD JESUS-PT. 1** (L. Campbell, C. R. Williams) STARS OF FAITH WORLD WIDE RECORD CO.



45-616 SAVOY MUSIC CO. BMI

FREE SAMPLE

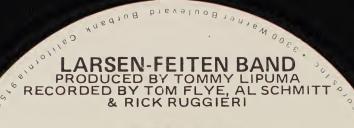
(45-SSF-70701)

A Hi-Fi Recording

## (L. Campbell, C. R. Williams) STARS OF FAITH WORLD WIDE RECORD CO... **TOUCH ME LORD JESUS-PT. 2**







PROMO-TION

Made

S

From the Warner Bros. Album **BSK 3468** LARSEN-FEITEN ° BAND

NOT FOR SALE **STEREO** 

> WBS49702 (YCA 9331S)

4:17

Buzz Feiten Music-BMI/ Salamani Music-ASCAF

DANGER ZONE (Edit) (Buzz Feiten/William D. Smith) @1980 Warner Bros. Records Inc. a Warner Communications Company

Warner Boulevard Burbank







PRC-786-19 WRITTEN AND ARRANGED BY DR. YORK PRODUCED BY **ERIC MATTHEWS** 

PROMO COPY NOT FOR SALE **45 RPM STEREO** SIDE ONE

ASCAP TIME: 4:25

"IT'S ONLY A DREAM"

(DR. YORK)

YORK

YORK

1984 Passion Productions. Inc.

AVE. 116

BY PASSION STUDIOS 716 BUSHING AVE. 116



PRC-786-19 WRITTEN AND ARRANGED BY DR. YORK PRODUCED BY: ERIC MATTHEWS

PROMO COPY NOT FOR SALE **45 RPM STEREO** SIDE TWO **ASCAP** Time: 5:05

"IT'S ONLY A DREAM" (LOVE MIX)
(DR. YORK)

YORK

YORK

© © 1984 Passion Productions, Inc.

PASSION STUDIOS 716 BUSHWICK AVENUE. BROOK THE BUSHWICK AVENUE.



records

tos Angeles

45 R

Recorde Maic, Co.

DMI 13

RPM

R-132-B

POLLY

EUGENE CHURCH



**RECORDS** 45 R.P.M.

PC 005 Publisher. WB Music Corp., ASCAP Time: 3:35

PROMOTION COPY NOT FOR SALE

VOCAL PC-34869 SP MONO

A.P.B. (All Points Bulletin)
(Sandy Davis, Tim Wheatley)

SANDY DAVIS

Produced by Trevor Vallis
For Power Music Productions

Pocker Power Music Productions

Pocker Power Music Productions

Pocker Power Music Productions

Pocker Power Music Productions



Greetings from RECORDS

PC 005

Publisher, WB Music Corp.,

ASCAP

Time: 3:35

PROMOTION COPY NOT FOR SALE

VOCAL ST-PC-34869 SP STEREO

45 R.P.M.

A.P.B. (All Points Bulletin)
(Sandy Davis, Tim Wheatley)

SANDY DAVIS

Produced by Trevor Vallis
For Power Music Productions

© 1978 Pacific

P 1978 Pacific

AWARNER COMMUNICATIONS

P 1978 Pacific



PROMOTION NOT FOR SALE

STEREC

WBS 8454 (VCA 6736)

Jimi Lane Music/ Ensign Music Corp

PRODUCED BY WALLY

HOLMES Executive

Producer: Mike Curb

Arranged by D'Arneill

Pershing

Engineered by Humberto

Gatica

# TELEGRAM OF LOVE (Wally Holmes) P1977 Warner Bros. Records Inc. 3900 Warner Blvd. Burbank. Call

PROMOTION NOT FOR SALE

MONO



WBS 8454 (VCA 6736)S

3:14

Jimi Lane Music/ Ensign Music Corp. BM

PRODUCE BY WALLY HOLMES Executive Producer: Mike Curb Arranged by D'Arneill Pershing Engineered by R Humberto Gatica

## THE HUES CORPORATION TELEGRAM OF LOVE (Wally Holmes) © 1977 Warner Bros. Records Inc. 3300 Warner Blvd. Burbank, Call

Lagoon Music Inc. (PRO) & Three-M Music (BMI)

CM-1213 Side A Time 3:36 Produced by: Guy Sobell

PROMOTION COPY

I Don't Wanna Forget You (D. McCann)

Denise McCann
©® 1978 Butterfly Records
From the album Fly-009
"Tattoo Man"



### 45 RPM

(ST-12069-GM-STE) Time: 3:05 Gambi Music BMI

> Promotional Copy Not For Sale

### STEREO

Produced By: Al Goodman Harry Ray Walter Morris

FROM LP LOOK AT ME

### **GIRLS (FRENCH)**

(H. Ray, Al Goodman, W. Morris, V. Dodson, L.A. ST. Armand)

### **MOMENTS**

P PLATINUM RECORD CO. 1975



### 45 RPM

(ST-12070-GM-STE) Time: 3:08 Gambi Music

BMI **Promotional** 

Copy

Not For Sale

### LP CUT ONLY **STEREO**

Produced By: Al Goodman Harry Ray **Walter Morris** 

FROM LP LOOK AT ME

# LOOK AT ME (I'M IN LOVE) (FRENCH) (A. Goodman, H. Ray, W. Morris, L.A. St.Armang) MOMENTS

PLATINUM RECORD CO. 1975



The Kid's Music, inc.

K 14353 (71 L 3013)

LOVE'S STREET AND

(S. Burke, Sr.)

SOLOMON BURKE

Prod. by: Solomon Burke
for MBM Productions

Prod. or MBM Productions

Prod. or MBM Productions

### LONELY NIGHTS

(Billy Valentine-P. Peyton)
(From the A&M album "Have A Good Time" SP-4989)

### AM-2647

Stanflo Music (BMI) / Muspey Music (ASCAP)

Time:

3:52 Stereo

(AM-02647-A)



### THE VALENTINE BROTHERS

Produced by The Valentine Brothers

1984 A&M Records, Inc.

### COMPUTER BOOGIE

(Billy & John Valentine-Wiggins) (From the A&M album "Have A Good Time" SP-4989)

### AM-2647

Stanflo Music (BMI)

3:45 Stereo

(AM-02647-B)



### THE VALENTINE BROTHERS

Produced by The Valentine Brothers ©1984 A&M Records, Inc.



(The Ohio Players)





Cudds-Pane Music, Inc. BMI-3:32 2335

(45-25240)

### THE OHIO PLAYERS

Produced by: JOHNNY BRANTLEY FOR VIDALIA PRODUCTIONS



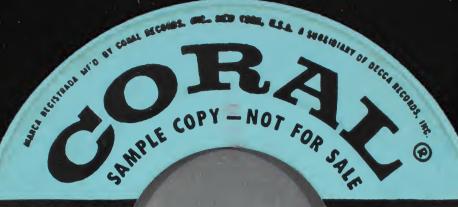
RECORD NO. 9-61555 (45-L 8800) (2:51)

> George Pincus Music Corp. Time 2:51 (ASCAP)

VOCAL
With Orchestra
Directed By
SONNY BURKE
Narration By
Paula Kelly

GO ON WITH THE WEDDING

THE MODERNAIRES



P-61555

(45-L 8790) �

Advanced Music Time 2:44 (ASCAP) VOCAL With Orchestra Directed By SONNY BURKE

AIN'T SHE SWEET
(M. Ager-J. Yellen)

THE MODERNAIRES

# RECORDS Pga., Pa.

## FIVE O'CLOCK WORLD

(Allen Reynolds)



**C-232**ZTSC-107382

ZTSC-10738; 45-C-232 A Columbia Screen Gems BMI

Time: 2:05

THE VOGUES

# RECORDS Pga., Pa.

## NOTHING TO OFFER YOU

(H. Cohen-S. DiNunzio)



**C-232** ZTSC-107383 45-C-232 B

RTD Music BMI

Time: 2:45

THE VOGUES



A

Publisher: Big Hill Music Corp. & The Ebbets Field Co. (ASCAP) (45-16660-5)



### STEREO ABC-12043

Time: 3:15

PRODUCED, ARR ANGED & CONDUCTED BY JOE BROOKS

### "THE WEDDING SONG"

(From the Original Soundtrack Recording LP 'The Lords of Flatbush'') (Joe Brooks)

Original Cast

©1974, ABC Records, Inc.



Publisher: Big Hill Music Corp. & The Ebbets Field Co. (ASCAP) (45-16661-5)



**STEREO** ABC-12043

Time: 1:52

PRODUCED, ARRANGED & CONDUCTED BY JOE BROCKS

"YOU AND ME (Break Up)"

(From the Original Soundtrack Recording LP 'The Lords of Flatbush'') (Joe Brooks)

Records, Inc.

### YOU LET A LOVE BURN OUT

(Randy Steirling)







S.F.O. Music, Inc. BMI Time: 2:10 (1180)



### WE FIVE

Produced by Frank Werber for Trident Productions

793

### SOMEWHERE BEYOND THE SEA

(Jack Lawrence-Charles Trenet)









### WE FIVE

Produced by Frank Werber for Trident Productions

793